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THE BOOK BUYER

A SUMMARY OF AMERICAN AND FOREIGN LITERATURE.

ENTERED AT THE POST-OFFICE, NEW YORK, N. Y., AS SECOND-CLASS MATTER.

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WILLIAM WATSON.

RECENT events have directed public attention to Mr. Watson's work, but the interest of that work in no sense depends on grants from the Royal Bounty Fund or reports of a possible succession to the place which Tennyson made great, as had Wordsworth before him. Mr. Watson has been recognized for several years past as a poet whose verse, although small in volume, gave evidence of his possession of poetic gifts of a high order, and gave promise of notable work in the future. So little has been know of his personal history that a few facts significant of his surroundings, growth and character can hardly fail to interest the readers of THE BOOK BUYER.

Mr. Watson is the youngest son of Mr. John Watson, who was, like Mr. Gladstone's father, a Liverpool merchant. Born in 1856, Mr. Watson's early years were notable rather for the things from which he was cut off than for the things he achieved; for until his twelfth year pronounced physical delicacy excluded him from the public schools, to one of which he would naturally have gone. In his twelfth year the removal of the family to Southport, a well-known watering-place on the Lancashire coast, speedily wrought a beneficial and permanent change for the better, and the delicate boy became vigorous and active, although of a very sensitive nervous organization. The private schools at Southport did something for him in the way of education, but he did more for himself, for he had access to the best books, and he loved them from childhood.

Three fortunate circumstances gave Mr. Watson's childhood the deepest and richest educational impulses—leisure, books and nature. All men who achieve anything in a creative way are self-educated. The schools often aid them greatly, but the training and spiritual nurture which make them masters of the truth they are to teach or the beauty they are to illustrate are personal and individual. This deeper education Mr. Watson gained for himself from long, unbroken hours of companionship with the poets, and from constant rambles along the Lancashire sea-coast and frequent excursions into the country immortalized by Wordsworth. From his earliest youth he has been a passionate lover of poetry and a tireless student of the poets, and much of this study has been carried forward not in a library, but afield, amid some of the most beautiful scenery in England. No poet could have had a riper training for his art than this double communion with nature and the masters of English speech.

Although Mr. Watson's taste is catholic, Shelley and Keats were the masters of his youth, and exercised the greatest influence over him during the formative period. Wordsworth came later, but with a spell not less potent. He

has characterized the service of the three great singers to him in the lines:

"The first voice, then the second, in their turns
Had sung me captive. This voice sang me free."

The most notable poem which he has yet written is that on "Wordsworth's Grave," and we have no finer or truer characterization of the spirit and function of the Westmoreland poet.

Mr. Watson's first volume, "The Prince's Quest," was published in 1880. It was unheralded and did not excite wide interest, but the few who read it with open minds found it strong in intellectual quality and touched in parts with genuine power of imagination. In 1884 a second volume came from the same hand under the title "Epigrams of Art, Life, and Nature," rich in clear characterization and in condensed and beautiful phrase. After an interval of six years "Wordsworth's Grave and Other Poems" appeared, and not only confirmed the impression of poetic power made by the earlier verse, but greatly deepened and widened that impression. The notable poem which gave its title to the volume did not fail to command attention from those who are quick to see and recognize not only what is new but what is true. Another slender volume recently issued is chiefly notable by reason of the striking elegy on Tennyson, "Lachrymæ Musarum," and the not less impressive tribute to Shelley. The Messrs. Macmillan have just published a complete edition of Mr. Watson's work in one volume.

But it is not only as a writer of verse that Mr. Watson has made his mark; he is also a writer of vigorous and suggestive prose, and a volume of essays from his hand is also announced for publication in the near future. The introduction which he wrote for Alfred Austin's "English Lyrics" is an admirable example of his critical power and of his command of fresh and incisive English. He is a regular contributor to the columns of the *Spectator*, the *Academy*, the *National Review*, and other well-known English periodicals. He is unmarried, and lives with his mother at Southend, a London suburb, thirty-five miles from the city and near the mouth of the Thames. Attention has been specially directed to him of late as a possible candidate for the position of Poet Laureate, and the fact that Mr. Gladstone gave official recognition to the elegy on Tennyson by awarding Mr. Watson £200 from the Royal Bounty Fund seemed to give emphasis to the talk in literary circles. The strong probability of Mr. Watson's speedy recovery from an illness brought on by overwork and nervous excitement disposes effectually of the newspaper reports of a permanent failure of health.

Mr. Watson's verse is not great in volume—is, indeed, scanty for a man of so much force and of such devotion to his art; but it discloses unmistakably the possession of some of the qualities which go to the making of a great poet. It is work of a lofty intention, filled with the spirit which dominates great art, serious in temper and inspired by a conception of the dignity and authority of poetry as the greatest of the arts. Mr. Watson interprets the poet's function as something sacred, and having its eternal sanctity in the truth which it translates into beauty. In truth he has a primary interest, as all the great poets have; and a study of his verse reveals a sustained power of thought of a very high order. Indeed, Mr. Watson's one peril is the predominance of the intellectual over the lyrical quality. He is specially apt in characterization, and the sureness of his touch is seen in the striking phrases descriptive of the genius of Milton, Shakespeare, Shelley, Coleridge and Byron in "Wordsworth's Grave." His musical faculty is, however, adequate to his thought, and, like the later work of Tennyson, seems to gain fulness and richness rather than lightness and facility from the noble freightage of thought committed to it. Insight so keen, intellectual force so marked, and imagination of such pure quality seem to mark Mr. Watson as one of the men of the future.

The January number of the *Bookman* stated, in reply to the report that Mr. Hardy had been dangerously ill, that there was no truth in the story. "Mr. Hardy," it continued, "is quite well, and the only illness he has had this year was a slight chill, caught in the early autumn by driving across the downs in the rain, which confined him to his room for a week."

Eugene Field.

My favorite authors of prose	Cervantes, Hawthorne, Andersen, Sir Thos. Malory
My favorite poets	Whittier, Bronson, Horace, Swinburne
My favorite painters	
My favorite composers	Wagner, Schubert, Mendelssohn
My favorite book	Vicar of Wakefield
My favorite play	Camille, Arms and the Man
My favorite heroes in fiction	Launcelot, Robin Hood, Lucio
My favorite heroines in fiction	Hester Prynne, Jane Eyre
My favorite heroes in real life	Lincoln, Burbee, Gladstone, Bismarck, Hugo
My favorite heroines in real life	My wife.
What I enjoy most	Reading in bed.
What I detest most	Society formality.
The historic event at which I should like most to have been present	Diet of Worms.
The quality which I admire most in men	Patience
The quality which I admire most in women	Womanliness.
Where I should like to live	Am contented in Chicago.
My ideal state of happiness	New state of Illinois.
The occupation that I prefer	That which I am engaged in.
What gift of nature I should like to have most	I have learned that I possess all.
My motto	

Eugene Field.

Robert Grant.

My favorite authors of prose	Thackeray Balzac.
My favorite poets	Shakespeare, Goethe.
My favorite painters	Sarah Bernhardt & Lottie Collins.
My favorite composers	A good dinner & a wood fire
My favorite book	Vanity Fair
My favorite play	Hamlet
My favorite heroes in fiction	Santa Claus & Br'er Rabbit.
My favorite heroines in fiction	Becky Sharp & Eugenie Grandet.
My favorite heroes in real life	My Publishers
My favorite heroines in real life	Four Queens.
What I enjoy most	To see my true Love Smile.
What I detest most	Affectation.
The historic event at which I should like most to have been present	Jonah's Experience with the Whale.
The quality which I admire most in men	Truth
The quality which I admire most in women	Loving Sympathy.
Where I should like to live	Where She is
My ideal state of happiness	Not to think about it.
The occupation that I prefer	Eating raw oysters
What gift of nature I should like to have most	Wings.
My motto	Use Pear's Soap.

Robert Grant.

Octave Thanet.

My favorite authors of prose	Montaigne, Sir Walter Scott Chas Lamb, Thackeray.
My favorite poets	Guy de Maupassant Browning, Lowell,
My favorite painters	Da Vinci, Millet, Daubigny.
My favorite composers	I don't know enough about Music to venture to have favorites.
My favorite book	Henry Esmond
My favorite play	Much Ado about Nothing
My favorite heroes in fiction	Col Newcome. Eddie Whitlow
My favorite heroines in fiction	Rebecca (in Ivanhoe) and Mrs. Poyser.
My favorite heroes in real life	Magazine Editors
My favorite heroines in real life	Good Cooks
What I enjoy most	Playing with children
What I detest most	Getting the bottom of my gown muddy.
The historic event at which I should like most to have been present	
The quality which I admire most in men	Courage and Sense.
The quality which I admire most in women	Sympathy alleviated by Sense.
Where I should like to live	No where all the year round.
My ideal state of happiness	To catch up with my pennies.
The occupation that I prefer	What.
What gift of nature I should like to have most	Health
My motto	Neither forget yesterday nor tomorrow.

Octave Thanet.

Richard Harding Davis

My favorite authors of prose	Richard Harding Davis
My favorite poets	Anon and Ibid
My favorite painters	I do not care to give the ladies' names.
My favorite composers	
My favorite book	the one I made on Cleveland
My favorite play	The V Trick.
My favorite heroes in fiction	Henry M. Stanley
My favorite heroines in fiction	
My favorite heroes in real life	Mulvaney, Otheris & Learoyd
My favorite heroines in real life	The other women
What I enjoy most	Being photographed
What I detest most	Looking at the results
The historic event at which I should like most to have been present	when Napoleon killed a publisher.
The quality which I admire most in men	To sit opposite a mirror at dinner and not look at it
The quality which I admire most in women	Clean gloves
Where I should like to live	Little, old New York
My ideal state of happiness	Ignorance
The occupation that I prefer	watching some one else work.
What gift of nature I should like to have most	One or two, million dollars
My motto	Caveat Emptor (libroram)

Richard Harding Davis.

Hjalmar H. Boyesen.

My favorite authors of prose	Georg Eliot, Turgueniff, Thackeray,
My favorite poets	Goethe, Browning, Heine
My favorite painters	Rubens, Courbet, Böcklin, Lefèvre
My favorite composers	Beethoven, Schubert.
My favorite book	"Faust"
My favorite play	Hamlet
My favorite heroes in fiction	Colonel Newcome, Rodrigue, Silas Lapham.
My favorite heroines in fiction	Dorothea in "Middlemarch", Maggie Tulliver in "The Mill on the Floss",
My favorite heroes in real life	Lincoln, Gladstone
My favorite heroines in real life	I have none.
What I enjoy most	Horseback Riding
What I detest most	Being patronized by a
The historic event at which I should like most to have been present	Fashionable Woman.
The quality which I admire most in men	Uprightness.
The quality which I admire most in women	Moral Beauty.
Where I should like to live	New York.
My ideal state of happiness	Leisure to write.
The occupation that I prefer	Not as a Man of Letters
What gift of nature I should like to have most	Shakespeare's psychological insight
My motto	Non posthuma quæ futura.

Hjalmar H. Boyesen

LITERARY GOSSIP FROM BOSTON.

BOSTON, January 18, 1893.

IT would be interesting to know whether the fashion of discussions which of old marked the artistic and literary circles of Boston—and everywhere else, it is to be supposed—has gone out of vogue, or whether it is that one has to be in his salad days to be aware of this sort of talk. Certainly the days when, at the old French restaurant in Van Rensselaer Place, the set of artists of which the late William M. Hunt was the centre discussed eloquently and endlessly all questions of heaven and earth, seem already to belong to the remote past. Certainly also that coterie has not been replaced in the conversational sense. It may be that the age of talk has passed in America. Things move so rapidly in this electric age that one lives in a moderate span of life to see the changes of a century, and the transition from the talking to the more quiet state of society may have come in a decade or two.

It is a pity that those days had not their Boswell. There were pearls of wit and wisdom flung about by the handfuls, and the cleverness of the retorts of those days, both at these dinners and at the St. Botolph Club, would have done credit to a French salon. The charge which was recently made that nowadays nobody says clever things unless he has first published them is certainly not true here, but there is nothing of that continual fireworks which brightened the old days.

January is not a season which is marked by any especial activity in the publishing world, but literary circles have been busy with the entertainment and the enjoyment of various literary lions from otherwhere. Mrs. Anna Bowman Dodd and Mrs. Kate Douglas Wiggin have been among those who have been dined and lunched and, above all, "met," in the approved fashion.

The correspondence of authors seems to me to be a subject which has been by no means exhausted in its possibilities, if one may judge from the letter which was recently received by a Boston woman whose name is well known to the readers of the leading magazines. After the publication of a short story in which she spoke of herself as having descended from Irish kings—the tale being written in an autobiographical form, and the heroine having that proud distinction of birth—she received a letter from a man in New Jersey which was a beautiful specimen of its kind. The writer described himself as a bachelor of—fifty-six; but he added that he had always longed to marry, could he but find a congenial soul. He assured the lady that he felt convinced that they were kindred souls, and he remarked in passing that he was possessed of a handsome property. He stated furthermore that he also was descended from the Irish kings, and that it seemed to him that the two scions of a lineage so illustrious should unite to found a royal family. He did not specify what the family was to do when founded, but he went on to say that he could give references for his high respectability and probity if these were desired, and that if the authoress would accept his hand and heart he was prepared to settle a good income upon her, and to allow her a three months' vacation in Europe every other year.

It is perhaps owing to the perversity of the feminine mind that so tempting an offer should have been declined, but perhaps in any case it would have come to naught when the elderly suitor discovered that the lady was not in truth descended from the Irish kings. When such are the rewards of authorship, however, is it any wonder that more and more women are rushing into print every day?

A private letter from Paris speaks of John Heard, Jr., saying: "He seems to be on the high road to becoming a great literary light in France. He meditates staying here almost indefinitely, and is to have articles in the *Nouvelle Revue* and also in the *Revue des Deux Mondes* this winter. He has been recently presented to Carnot by a mutual friend, and he seems to be in great spirits."

In these days, when there is so abundant talk of the trials of authors in the matter of obtaining proper remuneration for their work, it is proper that there should be a little sympathy with the composers of the land. Those

who are successful in comic opera undoubtedly reap golden harvests, but those who devote themselves to more permanent forms of music are seldom very well treated by the goddess of finance. It is strange how unwilling are the managers of any sort of an entertainment to pay the dramatist or the composer. The managers of amateur theatricals will not begrudge heavy sums for the purchasing or the hiring of scenery or costumes, but when it comes to paying royalty for the piece they are to give, it seems to them a monstrous extravagance. The costumer and scene-painter they expect to pay, but they are outraged that the author should presume to expect any share in the receipts.

In music it is even worse. The author of a really good piece of work is not infrequently told that if he will pay for copying the parts, a certain musical society is willing to have his composition performed; which shows how musical societies, so called, seem to be for the encouragement of the performer and of the public and the crushing out of the composer. Not long since a Boston composer whose work has been justly praised on both sides of the Atlantic received word from a musical society in another State that the society in question wished to produce a work of his at a concert it was soon to give, but that as it was necessary to pay the soloists some hundreds of dollars, and as the orchestra was to be brought down from New York, the society did not feel that it could afford to buy the orchestral parts of the score, and hoped that the composer would be able to lend the society a set.

What the composer answered I do not know, and I tell the incident without permission. When it is remembered that the only possible remuneration for the composer comes from the copyright on the scores, however, it will be evident that this sort of thing is hardly encouraging to the musician. The publisher of plays for amateur performances, who practically controls that trade in Boston, expressed his mind very emphatically on this subject in my hearing once. The occasion was that of a performance to be given for charity. The players wished to give one of the few plays which he was attempting to manage for the authors on the royalty basis. He refused to let the piece be played without the payment on their part of a royalty of the extravagant sum of $5. The ladies in charge sent to New York for dresses at an expense of several hundreds, they had the most expensive hair-dressers and all the rest of it; but they denounced this royalty as an extortion, and in the end they went personally to the author and bullied him into waiving his right—"in the cause of charity."

Comment does not seem necessary!

Arlo Bates.

THE AUTHOR OF "SOUTH SEA IDYLS."

Charles Warren Stoddard, whose "South Sea Idyls" has made his name widely and favorably known in the last few months, was born in Rochester, N. Y., in 1843. He was educated in New York City and in California, where he removed with his father in 1855. He is one of the most extensively travelled men in America, having visited many countries in Europe, Asia, and Africa, and being thoroughly familiar with the entire Pacific coast. He has lingered longest in the Sandwich Islands, and seems most in touch with that magic region. His earliest literary ventures were in poetry, written at a very youthful age. His best prose works are his records of travel, written, in the main, when he was travelling correspondent of the San Francisco *Chronicle*. His published works, besides "South Sea Idyls," are a volume of poems and "Mashalla, a Flight into Egypt." In the latter his poetic imagination has a rich field, and revels in the land of mosques, dancing girls, dervishes, all the sublimities, all the degradation, the pitiful poverty, and the gorgeous relics of that country. Another work of his is "The Lepers of Molokai." Mr. Stoddard has travelled, written, acted, lectured and taught. For two years he was Professor of English Literature in the College of Nôtre Dame, Indiana, and now occupies the same position in the Catholic University of Washington City.

Robert Buchanan has rated the American people strongly for their indifference to two of their most brilliant writers—Stoddard and Herman Melville. While there may be a wide difference of opinion as regards Melville, one has only to read Stoddard to become at once his loving disciple. The spell of his masterpiece, "South Sea Idyls," takes one captive immediately.

LITERARY NOTES

The Cassells have in press a volume of essays by Émile Zola, "The Experimental Novel, and Other Essays," and a volume of travels from the French of Jules Michelet, "Highways of Europe."

"Stories of a Western Town" is the title of a new collection of Octave Thanet's dramatic and humorous sketches of character and incident. It will be published by the Scribners, and will be illustrated.

A new work on "English Prose Writers" by Henry Craik, who is prominent in educational affairs in Scotland, is announced by the Macmillans. The first of the five volumes will be ready shortly.

John Frederick Rowbotham is the author of a book entitled "The Private Life of the Great Composers," which Thomas Whittaker will publish. It will have portraits of the fifteen subjects of the sketches.

The Scribners expect to publish this month the long-delayed "Blackfoot Lodge Tales," and "Pawnee Hero Stories and Folk Tales," by George Bird Grinnell, and Dr. Henry M. Field's "Story of the Atlantic Telegraph."

A copy of the original edition of Browning's "Bells and Pomegranates," in possession of an English admirer of the poet, contains this autograph inscription: "Thomas Carlyle, Esq., with R. B.'s affectionate respect and regard."

A revised and rewritten edition of "Shakespeare as a Dramatic Artist," by Professor R. G. Moulton, of Chicago University, is in the press of the Macmillans, who also have just issued a new play, "The Crusaders," by Henry Arthur Jones.

Henry W. Lucy has prepared a sketchy "Diary of the Salisbury Parliament," 1886–92, similar in style to his clever reviews of the Parliaments of 1874–80 and 1880–85. Harry Furniss will illustrate the book, which will be published shortly by the Cassells.

The second volume of the illustrated edition of Green's "Short History of the English People" will be published this month by the Harpers, who will have ready also the fourth edition of Campbell's "The Puritans in Holland, England and America."

Two novels, "Catherine," by Miss Frances M. Peard, and "Katharine North," by Maria Louise Poole, are in preparation by the Harpers, who also have in press "A Golden Wedding, and Other Tales," by Mrs. Ruth McEnery Stuart, with illustrations.

G. P. Putnam's Sons will have ready this month the first six volumes in the Leather-Stocking Edition of Cooper's works. The edition is to consist in all of thirty-two volumes, and will be limited to 1000 sets, issued only to subscribers. It will be illustrated from original drawings.

The adventures and experiences of Kate Marsden through two Siberian winters are given in "On Sledge and Horseback to the Outcast Siberian Lepers," which the Cassells have about ready. The author's work among the outcast lepers is vividly described. The book is illustrated.

The dramatic Revolution which brought about the July monarchy of Louis Philippe has never been more vividly and intelligently described than in the last of the three volumes devoted to the Duchess of Berry, in the Famous Women of the French Court—"The Duchess of Berry and the Revolution of 1830." The book will be published this month by the Scribners.

The Macmillans will publish two editions of Walter Pater's "Plato and Platonism" this month, one to match the English and one the American edition of his works. The first volume, treating of political questions, of the new edition, rewritten and brought down to date, of Professor Bryce's "American Commonwealth" is announced by the Macmillans for this month. The second volume, dealing with social subjects, will be ready late in the spring.

John C. Van Dyke, a very successful lecturer and writer on art topics, is the author of a volume which the Scribners have in press entitled "Art for Art's Sake." The book is a presentation to the general amateur of the qualities and merits of the technical side of painting—composition, color, tone, values, drawing, aerial and linear perspective, etc. It will have twenty-four illustrations, reproductions of paintings by old, modern and contemporary painters, selected with a view of elucidating the author's remarks.

Mary, Queen of Scots is the subject of a new book which John Skelton will publish through

Boussod, Valadon & Co. The book will defend the character of the Queen. It will have portraits of Mary at different periods of her life, and of many members of the French court and of English statesmen of the period, reproduced from originals lent for this purpose by Queen Victoria, the French Government, the Marquis of Salisbury, and others. A limited edition of 200 copies on Japanese paper will be published this spring, and an ordinary edition will appear in the fall.

Isaac N. Ford, for many years the Foreign Editor of the New York *Tribune*, has written a book called "Tropical America," in which, as the result of nine months' sojourn in South America, he presents an extended study of the social, political and commercial conditions of the people. This survey derives its interest and importance from the fact that Mr. Ford is a careful and experienced observer, and brings trained faculties and a ripe judgment to the discussion of the present condition and prospects of the South American peoples. The book will be illustrated, and will be published by the Scribners.

Colonel W. L. Trenholm, Comptroller of the Currency under President Cleveland and a well-known authority on all matters of finance, is the author of "The People's Money," which the Scribners will publish. Colonel Trenholm's book is an exposition, in a popular, non-technical style, of the principles which ought to control in financial legislation, and of the natural laws which govern the operations of trade and exchange. Its aim is the enlightenment of those who, well informed otherwise, are ignorant of financial matters; and in view of the present silver discussion it is of immediate interest.

Under the title "Calvinism: Pure and Mixed; A Defence," Dr. William G. T. Shedd, a recognized leader among the conservative theologians of the Presbyterian Church, has written a book, which the Scribners have in press, the purpose of which is "to define and defend the tenets of Calvinism in their original purity and self-consistence, as distinguished from proposed modifications of them for the purpose of an alleged improvement." The book opposes the proposal to revise the Westminster Standards and discusses the subjects that have recently been controverted in the New York Presbytery and elsewhere.

ENGLISH NOTES.

LONDON, January 5, 1893.

THE last of the original members of the Garrick Club, and one of its most constant attendants since its foundation, has passed away by the death of Francis Fludgate, which recently occurred. He was in his ninety-fourth year, but he retained to the last his fine memory, his geniality, and the courtly manner of the old school. He had been intimate with most of the notable men of his time, and if he kept a diary—which I do not suppose he did—it would indeed prove a valuable addition to the literary, artistic and dramatic history of the last seventy years. He was called the Father of the Garrick, and he probably knew more about the history of the club than any man living. It has been of late years the custom to write the history of celebrated clubs, and he who would essay to write the history of the Garrick has missed a rare chance if he did not know Francis Fludgate, and had not drawn largely on his extraordinary stock of information on the subject. When the club was first established in King Street, and was much smaller than it is now, it was probably at its best, and numbered most of the celebrities in literature, art, the drama—besides a goodly sprinkling of the best of society representatives—among its members. But in 1832 tobacco was by no means popular, and the members who indulged in it had to smoke in a shed in the garden. It was Papa Fludgate, as he was affectionately called, who vanquished the anti-tobacco notions, who established the first smoking-room, and who persuaded David Roberts, Clarkson Stanfield and others to undertake to paint pictures for its walls.

This remarkable old gentleman, with his wonderful memory, his fund of anecdote, and his kindly spirit, had lived through the best part—and certainly the most enjoyable portion—of the nineteenth century. He had been at Nelson's funeral when he was a very small boy, and had seen Lord Byron. In latter years he had been an intimate friend of Thackeray, and he had many amusing anecdotes to relate

concerning him. The author of "Vanity Fair" had something to say of his old friend in one of his Christmas books. In "Our Street" Francis Fludgate is described as "Tom Fairfax," and his portrait is also cleverly sketched in the illustration entitled "The Happy Family." In the gentleman in the dressing gown, surrounded by a bevy of little girls, may be traced a considerable resemblance to the Father of the Garrick, who at a ripe old age has only recently quietly passed away.

The greatest event in the book-sale room recently has been the sale at Sotheby's of the autograph manuscript of "Poems by Two Brothers," in the handwriting of Alfred and Charles Tennyson, but the principal part by the Laureate. Included in this were some interesting autograph letters, the original receipt for £20 to Messrs. Jackson of Louth, and the publishers' reserved copy of the volume, quite clean and on the original boards. Many people expected this prize would go to America—indeed, at one time I had but little doubt that it would, for Mr. B. F. Stevens was bidding vigorously. However, Messrs. Macmillan & Bowes, of Cambridge, secured the precious book for £480. It is understood they had an almost unlimited commission to purchase it for Cambridge University. As rarities sell in the present day it does not seem to be a very extravagant price, for it must be borne in mind the thing is absolutely unique, and its owners exercised a very wise discretion not only in keeping it all these years, but selling it at exactly the right moment.

Many authors are very careless indeed as to what becomes of their manuscripts, and never think of having them returned; but possibly this recent sale will put them on their guard. It will also have the effect of inducing publishers to inspect their papers and see what valuable manuscripts they may have put away. And then, doubtless, the question will arise whether, when an author parts with his copyright, he also sells the manuscript. This we shall probably find will prove to be a very nice point of law. An artist sells his canvas, covered with pigment, to one person, but he sells the copyright of his picture to another. It seems to me that exactly the same reasoning will apply to the copyright of a literary work and its manuscript. All this, of course, arises from the fact of a manuscript becoming valuable. According to our law a letter is always the property of the writer, and if the same holds good with regard to manuscript, it would appear, unless any arrangement had been made to the contrary, though the copyright of the poems above described had been sold to the Messrs. Jackson, the manuscript was still the property of the brothers Tennyson. Possibly "custom of the trade" would be pleaded against this, but I should like this matter to be definitely decided, as I have miles of manuscript that have at one time and another been delivered at the offices of various magazines and newspapers, and should it ever become valuable, I should like to know to whom it belongs. At many offices, after articles have appeared in print the manuscript is destroyed. What becomes of all the letters of notable specials, I wonder? How interesting would be all the original letters of Dr. William Howard Russell, Mr. George Augustus Sala, and Mr. Archibald Forbes, choicely bound in volumes!

A notable institution of London has recently come to an end. That was the famous fish ordinary, which has existed for many years at the "Three Tuns," Billingsgate. It was at one time a very favorite place with *litterateurs*. The late E. L. Blanchard was continually making up select parties to patronize this excellent dinner, and I have often been privileged to accompany him. It was the cheapest and best dinner in London. You had every fish in season and as much of it as you liked, two joints and cheese, and the price was two shillings. They had two dinners, the first at one and the second at half-past four. The second was the most popular with occasional attendants, and it was usual to have cold punch during and after dinner. Not infrequently the guests lingered over punch-bowls and long clay pipes till nine or ten o'clock in the evening, and then people departed homeward in four-wheel cabs, not infrequently singing a merry song. A good many years ago there was an admirable account in *Temple Bar* of a jovial dinner at the "Three Tuns," but I cannot recall the author's name. *J. Ashby-Sterry.*



Book-Plate of Charles Dickens.

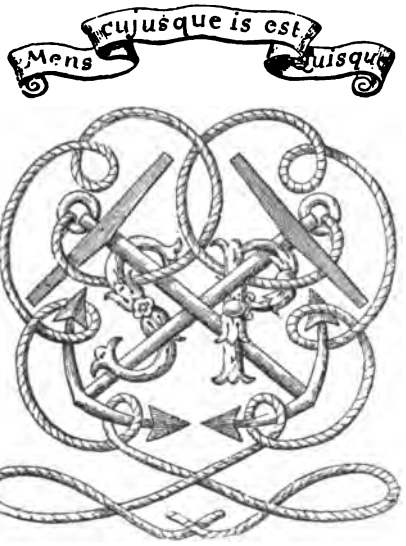
SOME ENGLISH BOOK-PLATES.



Book-Plate of Edward Fitz-gerald.
Designed by W. M. Thackeray.

THE book-plate, as it is understood nowadays—that is, the label, printed or engraved, heraldic or otherwise, intended to proclaim the ownership of a book when affixed to its board or fly-leaf — made its first appearance, according to Egerton Castle,* in Germany. The oldest known ex-libris dates from about 1450, and is that of Johannes Knabensperg, the design, in a rough wood-cut, showing a hedgehog disporting itself with a flower in its mouth among strewn leaves. The oldest ex-libris actually connected with a printed book dates from about 1480, the design, an angel bearing a shield, having the same motive as Thackeray's drawing for the book-plate of his friend the poet and the translator of the "Rubaiyat of Omar Khaiyam," Edward Fitzgerald. Dürer designed at least twenty book-plates, and exerted a lasting influence in the art. The use of the ex-libris was general among German book-collectors before the custom was adopted in other countries.

The first French book label that has been discovered, a modest printed ticket bearing, with a personal sentiment, the name of Charles d'Alboise d'Autun, is dated 1574. The same date marks the gift-plate of Sir Nicholas Bacon, the father of Francis Bacon, which appears on the books which he presented to his *Alma Mater*, the University of Cambridge. This is the earliest authentic English book-plate, as the term is now understood, known to exist, only one other dating from the end of the sixteenth century. an elaborate heraldic device made for Sir Thomas Treshame in 1585.

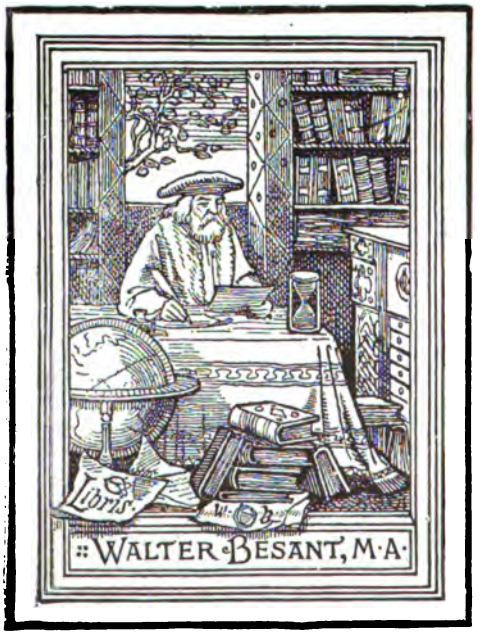


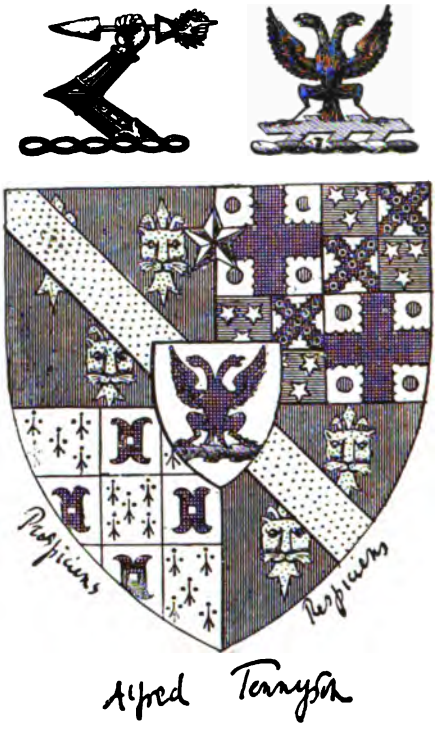
Book-Plate of Samuel Pepys. (1668.)

* English Book-Plates: An Illustrated Hand-Book for Students of Ex-Libris. By Egerton Castle. Imperial 16mo. Macmillan & Co., $2.75 *net*.

From these beginnings Mr. Castle traces the historical development of the English book-plate, with reference especially to the relation of the various styles with each other and to their various classes of composition. The volume contains reproductions of scores of book-plates. Of these we give half a dozen or so which are of more than ordinary interest by reason of the eminence of their owners. Mr. Castle ventures the supposition that in the angel of the Fitzgerald book-plate Thackeray intended to portray Mrs. Brookfield, who is well known to the readers of "A Collection of the Letters of Thackeray." Edmund Gosse, in a note to Mr. Castle, quotes from a letter of Fitzgerald's, written in 1878, this reference to the book-plate: "Done by Thackeray one day in Coram (Joram) Street in 1842. All wrong on her feet, so he said—I can see him now."

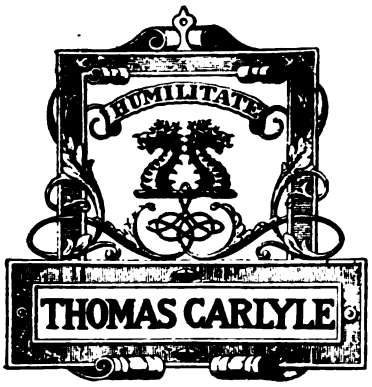
Samuel Pepys had at least four book-plates, two of which bore his portrait. The one given herewith having his initials, S. P., combined with the Admiralty crossed anchors—Pepys, it will be remembered, was Secretary to the Admiralty in the reigns of Charles II. and James II.—is referred to as follows in his Diary under date of July 21st, 1668: "Went to my plate-maker's, and there spent an hour about contriving my little plates, for my books of the King's four Yards."





It is somewhat disappointing to find that Mr. Castle has only this to say in regard to the book-plates of three eminent writers in their separate fields of the last generation—Tennyson, Carlyle and Dickens:

Other modern engravers have produced good work even on the most conventional purely armorial lines. But it must be admitted that, as a rule, the only interest of ex-libris of this kind depends on the personality of their owners. The coat-of-arms appertaining to our late Laureate, for instance, is not in itself a thing of beauty, yet what value must be attached to it by the most casual collector, even in the absence of the autograph motto, *Prospiciens, respiciens*, and the signature, *Alfred Tennyson!* A mere crest resting on a simple torce, but with a well-known name under it, assumes at once a startling importance. How sharply would even such jejune designs as those of Thomas Carlyle and of Charles Dickens's ex-libris elicit attention, when discovered on the cover of a book!"



Mr. Castle places Queen Victoria's book-plate for the Windsor Library, designed by West and engraved by Mary Byfield, in the Printer's Mark class, the earliest examples of which antedated Sir Nicholas Bacon's book-plate.

The "library interior" book-plate of Walter Besant pictures, as is apparent at a glance, the life of a laborious student, who is surrounded by the instruments of his trade, and who regards every moment of time, as typified by the hour-glass, as precious. The design is by R. Crane. Austin Dobson's book-plate was designed by Alfred Parsons, and is easily interterpreted as "At the Sign of the Lyre." It was originally used as a tail-piece in the volume of verse with that title.

For the benefit of any readers of THE BOOK BUYER who may look forward to the possession of a book-plate, we will in conclusion quote Mr. Castle's suggestions:

About the choice of a personal ex-libris, general advice or general rules are really of little



HER MAJESTY'S BOOK-PLATE FOR THE WINDSOR LIBRARY.



BOOK-PLATE OF AUSTIN DOBSON.
Designed by Alfred Parsons.

use, the whole matter is so obviously dependent on personal tastes and circumstances. It has been seen that in the past the prevailing fashion at different times had an almost all-pervading influence on private taste; while, on the other hand, the tendency of modern designers is toward unrestrained originality. But originality of conception can, in a certain way, be pushed too far, and actually lose sight of the main object of a book-plate, which is to herald ownership. Designers would do well to bear in mind that the ex-libris should be a label, not merely a pretty "conceit." This fact need in no way detract from its artistic perfection; all that is required is that the treatment should always be to some extent conventional and symbolic (heraldry is but a special form of symbolism, and armorial designs must needs be conventional). In theory pure "landscape" or pure "genre" plates, however precious artistically, cannot be said to suffice for a good ex-libris; in practice they are but irrelevant illustrations.

Professor Masson, the biographer of Milton and the editor of De Quincey, celebrated his seventieth birthday recently. As he grows older Professor Masson's face is said more and more to suggest Carlyle's "in the rugged brow, the overhanging eyebrows, and the crisp white hair and beard. His eye is dull, but kindly, with a suggestion of humor lurking in the wrinkles. His voice, though not powerful, is sympathetic; and, in spite of his Aberdeen accent, his recitation of poetry and prose is always effective."

Mr. Huxley's health is said to have improved much since he moved from London to Eastbourne. He spends much of his time in his garden, deep in the pursuit of horticulture, in which he has developed a great interest.

ABOUT AUTHORS.

The gross value of the personal estate of the late Lord Tennyson is about $286,000, and he died "seized of" lands and houses besides.

The British Society of Authors, which began its career in 1884 with 68 members, now has a membership list of 870.

An English author of a volume of verses, J. James Hewson, has had the courage to give his book the title, "Rank Doggerel," which rather knocks the ground out from under the critics.

Pierre Loti has been contributing to the *Nouvelle Revue* a sketch of Carmen Sylva under the title "Une Exilée." The Queen read him the MS. of her sacred "Livre de l'Âme" in a gondola in Venice.

The following letter, dated 1871, addressed by Mr. Swinburne to an English magazine editor, has got itself into print:

I received your note in answer to my reply of the 1st, asking for "not more than sixteen lines." I fear I can hardly undertake to supply verse to order in point of length or otherwise; in any case, I should certainly not think it worth while to let a magazine have the first-fruits of anything of mine for less than £10.

Mrs. L. T. Meade, the English writer of stories for girls, produces four or five books a season, according to *The Young Woman*. She likes writing against time, she declares, and never waits for an inspiration. Two thousand words at least every day, except Sunday, are her average. Rarely hesitating for an idea or a word, she dictates straight ahead to her secretary, and corrects only in the type written transcript, which accounts for a good deal of her expedition.

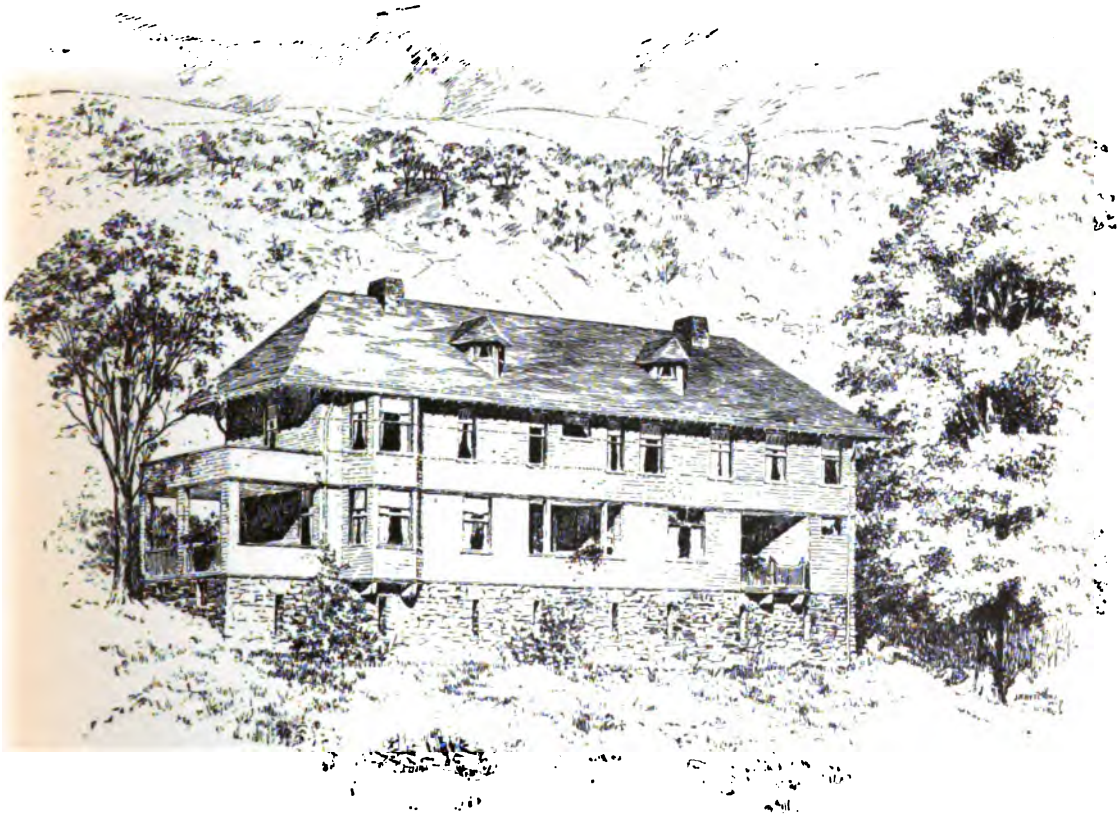
How many readers of THE BOOK BUYER have ever heard of Miss Annie S. Swan, or read one of her stories? Yet she is thought to be the most popular author in Scotland, about 20,000 copies of her books being sold in one shop in Edinburgh yearly. She was born in Leith in 1859, was well educated, and in 1883 she married Mr. Burnett Smith, who was first a schoolmaster and is now a physician. She and her husband now live in London.

An unpublished letter by George Eliot, written in December, 1841, and just brought to light, opens with this reference to Carlyle: "Have you, dear Patty, read any of T. Carlyle's books? He is a grand favorite of mine,

and I venture to recommend to you his 'Sartor Resartus.' I dare say a barrister of your acquaintance has it. His soul is a shrine of the brightest and purest philanthropy, kindled by the live coal of gratitude and devotion to the Author of all things. I should observe that he is not 'orthodox.'"

John Fiske, in his paper in the January *Atlantic* on the late E. A. Freeman, says that he was very domestic in his habits. "When not travelling," says Mr. Fiske, "he was to be found in his country home, writing in his own library. When he was in the United States it amused him to see people's surprise when told that he did not live in a city, and did not spend his time deciphering musty manuscripts in public libraries or archives. He used to say that, even in point of economy, he thought it better to dwell among pleasant green fields and consult one's own books than to take long journeys or be stifled in dirty cities in order to consult other people's books."

Oscar Fay Adams sends to the Boston *Evening Transcript* a description of a visit to Miss Charlotte M. Yonge, now sixty-seven years old, who lives at Otterbourne, a few miles from Winchester. "In early life," says Mr. Adams, "she must have been rather plain-looking, but now, with her bright, dark eyes and crown of snowy white hair, she is undeniably handsome. She is somewhat stout, but not too much so for her height, which is considerably above the medium, and her appearance indicates abundant life and vigor." She does her work in a combined drawing-room and library on the second floor. At the south end of the room is the fireplace, and near a window looking out upon a stretch of turf surrounded by hedges, with flower



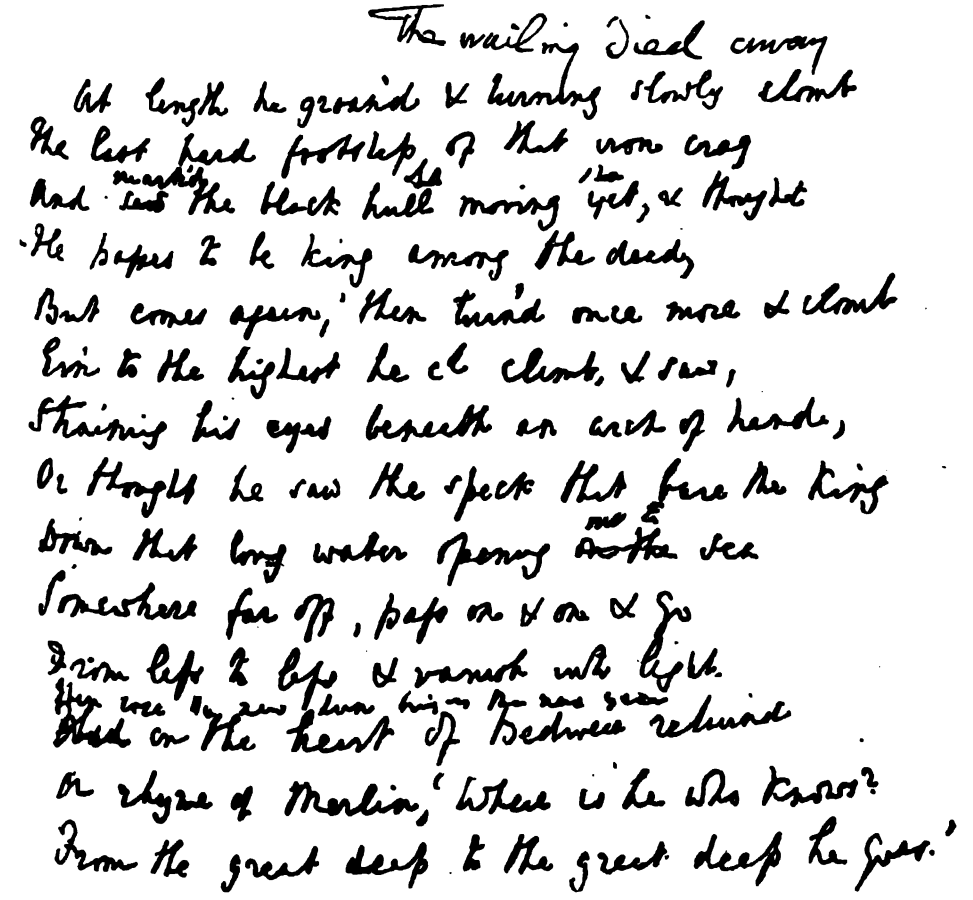
RESIDENCE OF RUDYARD KIPLING, BRATTLEBORO, VT. HENRY RUTGERS MARSHALL, ARCHITECT.
From *Architecture and Building.*

beds cut in it, stands her writing-desk. The room has a low ceiling, and is well-filled with books and comfortable but unpretending furniture,

S. G. W. Benjamin, author, traveller and diplomat, when in Boston recently had some interesting things to say to a reporter of the *Daily Advertiser*:

"Hawthorne, however, I regard as, all things considered, the greatest man our literature has merely of contemporaries, but men of all nations in all times.

"I have often thought that there must be a subtle influence existing between a nation's periods of brilliant literary achievement and its wars. At least there is something of a coincidence that the Elizabethan era followed a generation after the wars of the roses, the Victorian epoch was followed by about the same length of time after the Napoleonic conflict, and our American period, which produced at one time



FACSIMILE PAGE OF TENNYSON'S "IDYLS OF THE KING."

(Reproduced through the courtesy of Messrs. Macmillan & Co.)

yet produced, and he will be known 200 years hence, when others are forgotten, for the reason that he wrote in the universal language touching the question of human destiny. He belongs to the same class of world's great men as Æschylus and Sophocles. Dante and Goethe and Shakespeare wrote in the same language of the universe, which reaches the hearts, not Emerson, Holmes, Whittier, Longfellow, Hawthorne and the rest, came a generation after our last war with England, which was but the finishing up of the fight for independence. So, as we are receding further from the Civil War it seems to me that we are but upon the threshold of perhaps the most brilliant literary epoch which the nation will know."

BIOGRAPHY AND HISTORY.



HE ninth volume of Professor Henry Morley's *English Writers*, dealing with Spenser and his contemporaries, is open to the same criticism that some of the earlier volumes have called out, of failing to give coherency and form to the story of the gradual development of English literature. The author is right upon the threshold of the most brilliant period in English letters. The foundations were being laid for the splendid structure which the imagination of Shakespeare was to raise. And yet one can read Professor Morley's book with scarcely an intimation of the tremendous intellectual forces that were at work and that were to culminate in "King Lear," "As You Like It" and "Julius Cæsar." True, something is said of the adventurous spirit of the age, and of the new light that was breaking upon English scholarship and more especially upon the non-classical public by the translations from the great poems and prose works of the Greeks and Romans, and by Italian and French influences. But, instead of emphasizing the development of the large lines of his subject, Professor Morley loses himself in a multiplicity of detail regarding the lives and works of the secondary and even lesser personages of the literature of the time. Spenser appears from time to time in the narrative; full abstracts of his poems are given; the ethical motive of his "Faerie Queene," with its elaborate and intricate allegorical significance, is fully explained. But a broader view, a firmer grasp of the subject and a larger method of treatment are needed to lift the work to the plane of a history of English literature. [Cassell, 12mo, $1.50.]

In *The Campaign of Waterloo, a Military History*, by John Codman Ropes, the author brings to his subject not only the authority of a recognized and distinguished critic of military affairs in general, but the special knowledge acquired by many years of enthusiastic study of Napoleon and Napoleonic literature. There have been many volumes written upon the closing campaign of the greatest soldier of modern times, but nearly all of these heretofore published have been marred either by their strongly partisan character or by the necessary inadequacy of judgments founded upon incomplete and unavailable data. The discussions that have already appeared have, however, been fruitful means of bringing out nearly all of the obscure and seemingly inextricably involved facts, and it has been Mr. Ropes's purpose so carefully to analyze and sift the conflicting evidence that the result may be an impartial and as nearly as possible a scientific and final summary of the many causes, personal and strategical, that led to Napoleon's defeat at Waterloo. Military students will find special value in the judicial and exhaustive notes that follow the chapters of narrative. These discuss the questions of policy involved, compare and digest the opinions of the conflicting authorities and discuss in detail the distinctly military side of the subject. The general reader who does not care for the technical aspects can read the chapters without stopping to go into the formal consideration of the art of war. Mr. Ropes has brought out important new facts upon a number of questions, and some of his conclusions will undoubtedly arouse warm debate. Maps of the theatre of war in Belgium and one of the field of Waterloo are inserted in the book, which has also a full, analytical index, carefully and accurately prepared and excellently arranged. [Scribners, 8vo, $2.50 *net*.]

For those students who wish to follow the campaign in detail an *Atlas* has been prepared which contains a general map of the whole theatre of war, eleven maps of Belgium, showing the varying position of the three armies during the campaign, and topographical maps of the field of Waterloo. [Scribners, 4to, $5.00 *net*.]

Ernest Lavisse, Professor at the Sorbonne, Paris, and recently elected a member of the French Academy, is the author of a book which has just been translated, relating to *The Youth of Frederick the Great*. M. Lavisse has made a very entertaining volume, giving detailed portraits not only of the Crown Prince, but of his tyrannical father, the king, of his intriguing mother, and of his ambitious, unhappy sister Wilhelmina, whose "Memoirs" throw such a flood of light upon this extraordinary family and their relations to each other. M. Lavisse does not approach his subject in the spirit of a hero-worshipper. He records young Frederick's vices and faults with the same frankness that he does his virtues, finding in the temperament and character of the son as well as in those of the king ample reasons for the bitter strife between the two. The young Crown Prince's character is searchingly analyzed and portrayed. According to M. Lavisse he was intellectual; religious beliefs made no impression upon his soul; he had no kind of morality; he plotted with his father's enemies; he had no generosity; with the most crafty he played a finer rôle, he was more deceitful than any of them. Not a flattering picture, but one that is well borne out by the evidence that the author adduces. Another volume continuing the inter-



From "John Wyclif." G. P. Putnam's Sons.

JOHN WYCLIF. (THE DENBIGH PORTRAIT.)

esting study is promised. [S. C. Griggs & Co., 12mo, $2.00.]

John Wyclif (1320–1384), "last of the schoolmen and first of the English reformers," is the subject of a new volume by Lewis Sergeant in the Heroes of the Nations Series. After supplying a background in the early chapters by describing the disturbed condition of religious thought in Europe and in England when Wyclif came on the stage as the uncompromising champion of Oxford and of Parliament against the demands of the Papal power, Mr. Sergeant narrates the events of Wyclif's life, glancing only at his scholastic and controversial writings, but dwelling upon his character as a man and his achievements as an evangelist. A doctor and professor of theology, a master of Balliol, a brilliant lecturer and preacher, a King's chaplain and a trusted adviser of Parliament, Wyclif was a man who exerted a great influence upon his age. "Wyclif," says Mr. Sergeant, "stood at the parting of the ways which led from the Middle Ages to the revival of learning and letters. He was himself the main connecting link between the intellectual hardihood of the Schoolmen and the definite revolt of the Teutonic world from Rome." As such, and in view of what he accomplished, he is well worthy of a place in this list of popular biographies of the world's heroes. The volume has numerous portraits of Wyclif and his contemporaries, with views. [Putnams, 8vo, $1.50.]

General O. O. Howard's life of *General Zachary Taylor*, the second volume in the Great Commanders Series, is primarily a review of his military and political career. It is natural, of course, that his brilliant Mexican campaign should appeal with uncommon force to a soldier-biographer like General Howard, whose appreciation of his strategic ability is keen. The portrait, however, of the man himself is rather shadowy and indistinct. It is no difficult task, however, for the reader of this account of General Taylor's achievements to make his own inferences as to the character of the man. General Howard's style is simple, terse and clear, as befits the narrative of a soldier, giving an excellent picture of the part which General Taylor played in the history of his country in the first half of the present century, and placing in its true light the value of his services to his country. A portrait and the plans of several battle-fields are found in the volume. [Appleton, 12mo, $1.50.]

Twelve handsome full-page photogravures, made by Franz Hanfstaengl, of Munich, are used to illustrate a new edition of *Abbeys, Castles and Ancient Halls of England and Wales*, by John Timbs and Alexander Gunn. The method of the authors is to give a popular historical sketch, with legendary, biographical and archæological details, of each of these ancient piles. [Warne, 3 vols., 8vo, $7.50.]

A PLAY AND TWO VOLUMES OF POEMS.

SIR EDWIN ARNOLD has cast into the form of a play in four acts, entitled *Adzuma; or, The Japanese Wife*, a story of old Japan that is thoroughly characteristic and extremely charming. Adzuma is the Japanese Griselda—the ideal wife of the Japan of feudal times, if not of the race itself. Loving her lord with a devotion as intense as it is ideal, she is nevertheless ensnared in the meshes of a disappointed lover—a very exact counterpart of Iago—so hopelessly, as she believes, that the only clear way of proving to her husband her unswerving fidelity is to seal it with her life. Accordingly, when, through the devilish machinations of Sakamune, the fiery Morito, passionately in love with her, is led to believe his passion shared, and her own mother deems her compromised, she simulates acquiescence in Morito's design of slaying her husband, but contrives that he shall slay her instead. When the tragedy of errors is exposed both the husband and lover quit the world for the same monastery—a typical Japanese touch.

This story—of which the foregoing is the baldest of outlines—has been treated by Sir Edwin Arnold with the most sensitive sympathy. His Adzuma is a lovely figure, as winning and poetic as a Japanese himself could desire. The play is saturated with local color, and better even than anything its author has heretofore written, attests the completeness with which the Japanese ideal has been assimilated by him. It is besides an exceedingly skilful and effectively constructed drama, considered simply in itself. One may read it with absorbed interest without a thought of its being a dramatized Japanese story—just as one reads an entertainment from the "Arabian Nights." It deals with universal as well as national ideas and emotions. For the most part it is in prose that has an Elizabethan color, but there are many passages and long in charming verse, and some of the interspersed lyrics are exquisite. Both for its poetic and for its dramatic quality, in diction as well as in plot, it is a noteworthy piece of literature. [Scribners, 12mo, $1.50.]

A new edition, uniform in size with his volumes of essays, appears of William Winter's poems, under the title of *Wanderers*. The author explains the title by saying: "Most of my poems have drifted into life: they came; they were not compelled; and therefore, and because their existence seems frail and their fate dubious, I have called them *Wanderers*." Mr. Winter's latest as well as many of his earliest poems are included in this new collection, which, if not definitive, contains the bulk of the verse upon which his reputation as a singer must rest. The frontispiece of the little volume is a portrait, which we reproduce on this page of THE BOOK BUYER. [Macmillan, 16mo, 75 cents.]

In his preface to Miss Edna Dean Proctor's *Song of the Ancient People*, John Fiske says of the poem that "as a rendering of Mouqui-Zuñi thought it is a contribution of great and permanent value to American literature." In his comments on the poem F. H. Cushing characterizes it as "ancient in spirit and feeling and true to the thought and lore of the people it speaks for," and as "giving vivid glimpses of the teeming mythic forms of ancient Pueblo fancy and wisdom." The subject of the poem is likely to appeal to a limited class of readers. The book is beautifully printed, is bound in soft leather and has eleven aquatint drawings by Julian Scott. [Houghton, Mifflin & Co., 8vo, $5.00 *net*.]



From "Wanderers." Macmillan & Co.

William Winter.



From "Midnight Warning and Other Stories." Copyright, 1892, by Harper & Brothers.

"THE SPECTATORS WERE WILD WITH DELIGHT."

NOVELS AND SHORT STORIES.

MISS JEANIE DRAKE has seen fit to allow a certain Miles Ashley Vanderlyn to relate her novel, *In Old St. Stephen's*. The scene is laid in South Carolina during the last century. In spite of certain defects of style—for the book would furnish a number of sentences for a class in grammar to correct—there is the unmistakable "something" in the manner of suggesting character and putting in the surroundings that is decidedly promising in a new writer. A certain humorous conception of the different situations adds much to the pleasure of the story. The fascination of the book lies not so much in the tale told as in the successful manner in which the author has surrounded it with the delightful atmosphere of a departed phase of American life. [Appleton, 12mo, $1.00.]

Edmund Gosse's first essay in fiction, *The Secret of Narcisse*, is a story of a romantic pair of lovers in the Middle Ages. An unfounded charge of witchcraft is brought against Narcisse, who is a sculptor; and, unhappily, it is preferred in secret by his promised bride, Rosalie, through jealousy. The story is told with much daintiness, and the character studies are clear and well drawn. The tragic fate of the sculptor is singularly appropriate to a sixteenth-century romance. [Tait, Sons & Co., 12mo, $1.00.]

A book that the children will enjoy is a collection of short illustrated stories by Edward H. House, *The Midnight Warning and Other Stories* (Harpers, 12mo, $1.25). Among them is a tale of the civil war, and also one about a conjurer and his black art. There is another telling how a little girl saved a street Arab from becoming a thief, and still another with a bull terrier for its hero, but none is more interesting than "A Friend in Need." The same publishers have a novel of the old-fashioned kind, *In Summer Shade*, by Mary E. Mann (paper, 50 cents). Sweethearts and lovers' quarrels, tears and reconciliations—all of these will combine to make the romantic maiden declare it "perfectly lovely."

The third volume in the new Dryburgh edition of Scott's novels, *The Antiquary* (Macmillan, 8vo, $1.25), has ten illustrations engraved by J. D. Cooper from drawings by Paul Hardy.

Mr. Hardy has entered well into the spirit of the story, giving especial significance to a few of the dramatic incidents of the romance. The softness and variety of tone in the picture of the meeting of Isabella Wardour and Edie Ochiltree reveal the engraver at his best, and go far toward atoning for some of the dryness of color and hardness of line in a few of the other illustrations.——The latest volume in the reprint of the first edition of Dickens's novels is *Sketches by Boz* (Macmillan, crown 8vo, $1.00). Following the introduction by Charles Dickens the younger are fac-similes of Cruikshank's drawings for the wrappers and title-pages of the first edition and of the first complete edition; and reproductions of Cruikshank's illustrations for the sketches themselves are included in the volume.——Miss Wormeley has added to her translations of Balzac's novels *The Chouans* (Roberts, 12mo, $1.50), the first story in



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ADELA'S DOVE TRICK.

which Balzac's originality of style found full play.——Bulwer's *What Will He Do with It?* (Little, Brown & Co., 3 vols., $4.50) completes the publication of the first group, the Caxton Novels, of the new edition of his works. Each volume has an etched frontispiece from drawings by E. H. Garrett. Bulwer's Novels of Life and Manners will be published next. These will consist of sixteen volumes. Then will follow the Romances in five volumes and then the Historical Romances in ten volumes.



From "What will He Do with It?" Little, Brown & Co.
"No,—THE OTHER, WITH THE DARK EYES."

Two books by Fergus Hume, published by Tait, Sons & Co., have the alluring titles, *When I Lived in Bohemia* (12mo, illustrated, $1.25) and *The Fever of Life* (12mo, $1.00). It is doubtful whether the experiences of Mr. Hume's hero will cause a longing desire on the part of the reader to exploit that region where, it is said, artists of all professions do love to congregate. In the second story a strong character study is given in the daughter of a Maori chief, who is separated from her child through her own misconduct.

In *The Last Confession* (Tait, Sons & Co., 12mo, $1.00) the author, Hall Caine, attempts to solve a moral problem through the medium of an English physician travelling in North Africa and a priest, who acts as his confessor. To those who like a touch of crime in their reading the book will be interesting. This may also be said of *Hanging Moss*, by Paul Lindau (Appleton, 12mo, $1.00). The author has a considerable knowledge of life in Berlin, although the experiment of making a faithless wife out of the heroine of a tale is more often dangerous than commendable.

A new story by Blanche Willis Howard is always welcome. *A Battle and a Boy* (Tait, Sons & Co., 12mo, $1.00) furnishes the author with another opportunity to describe the people and their adventures in the countries she has learned to know so well. Many will for the first time make the acquaintance of a "child-market." The little Tyrolean hero, Franzl, sells himself to a Suabian peasant for fifty marks a year, and as Franzl is a youth full of surprises, all that happens to him during that year of apprenticeship is interesting to adult readers as well as to younger folk.

If Mabel Collins's previous writings have created the impression that she looked favorably upon theosophy, that impression will be removed on reading *Morial the Mahatma*. The individual who gives the name to this story is represented as a seer, or magician, or adept who has dwelt for centuries in a marvellously beautiful and almost inaccessible fastness in Thibet, and who has always worked his will through the mysterious powers possessed or claimed by him. He attempts to establish a lamasery in London and nearly succeeds; but his wish is thwarted by a wealthy young woman who, although she feels his influence, refuses to lend herself to the trickery which she is able to see through. The destruction of the Mahatma is at length brought about through her defiance and denunciation of him. [Lovell, Gesterfeld & Co., $1.25.]

LITERARY, SOCIAL, SCIENTIFIC.

FRANCIS H. UNDERWOOD, who until recently has been for many years United States Consul at Glasgow, and who is the author of several biographies of New England literary men, has signalized his return to his native country by publishing a book called *Quabbin*. This is a series of studies and pictures of the intellectual, religious, social and political life of a typical Massachusetts farming village as it appeared sixty years ago. In the preparation of these sketches of the people and their ways, their peculiarities of dialect as well as their modes of thought, Mr. Underwood is undoubtedly drawing upon his recollection of the New England village as he knew it; and his experience abroad enables him to make some suggestive comparisons and hypotheses as to the origin of some of the Yankee customs. He thinks that the New England drawl and nasal tone, instead of being due to the climate, "were probably derived originally from the meeting-house and the prayer-meetings; both defects became fixed by habit, and of course have been greatly heightened by climatic conditions." Some of the changes that have taken place in the manners and morals of Quabbin in sixty years are thus noted: "The returned native may notice these and other things which are not agreeable subjects of meditation; such as flippancy, unknown in earlier times, a disposition to treat sacred themes with a familiar irreverence, a boastful defiance of parents, a derision of the maxims of the elders, a self-sufficiency wholly in contrast with the modesty or humility of the old time, and a chuckling approval of successful sharpness." [Lee & Shepard, 12mo, $1.75.]

The Higher Criticism of the Bible is a phrase that conveys a vague meaning to most minds, if not an erroneous one, although it has come to be so familiar. Professor Briggs is largely responsible for the wide currency it has had in this country, and in his latest volume, *The Higher Criticism of the Hexateuch*, he makes clear just what is to be understood by it. The five books of Moses with the book of Joshua form a whole, from a critical point of view, and it is chiefly this part of the Bible over which the battle of the critics has been waged. The problem which Professor Briggs sets before himself in this volume is to inquire, by means of the literary examination of this group, as distinguished from the verbal or textual investigation of it, into the integrity, authenticity, literary form and credibility of the Hexateuch on the same lines of evidence that were relied upon in the study of classical literature long before biblical critics began to employ them in the study of the Bible. The publication of this volume has a close connection with the recent ecclesiastical trial to which the author was subjected, and it has special significance on that account, as well as from his acknowledged pre-eminence in this field. [Scribners, crown 8vo, $1.75.]

Those who desire to read or to study the elaborate argument which secured his acquittal of the charge of heresy will find it in *The Defence of Professor Briggs before the Presbytery of New York*. [Scribners, paper, crown 8vo, 50 cents *net*.]

The great Ice Age and its relation to the antiquity of the human race is one of the most recent questions that has come up in the history of the earth and its inhabitants. It was pretty fully discussed by Professor G. Frederick Wright in a former very widely read volume on the "Ice Age in North America." His new work, which is included in the International Science Series, is of wider scope. It is entitled *Man and the Glacial Period*, and covers the entire subject of glacial action at the present time, the ancient glaciers, their cause and date, and the relics of man in the Glacial Period. The volume is written in an unusually clear and graphic style, and is entirely within the comprehension of the most unscientific reader, while it in no sense departs from strict scientific methods. It is illustrated by more than a hundred maps and engravings. As a popular exposition of a scientific subject it is worthy of the highest praise. [Appletons, 12mo, $1.75.]

The Rev. John Wright's *Early Bibles of America* has an interest not only for the student of the development of religion in this country, but, to a certain extent, for the bibliophile. The author says that his title is to be understood in a restricted sense. He writes concerning "Bibles that were printed during the existence of the British-American colonies, and others that appeared after the colonies became the United States." The Eliot, the Saur, the Aitken, and other early American Bibles are clearly and simply described, and the story of their production briefly told. The book contains fac-similes of the title-pages of these Bibles, and much valuable information concerning the subject is to be found in the appendices. [Whittaker, 12mo, $1.50.]

An exquisite example of book-making is *The Desire of Beauty*, by the late Theodore Child; and it is no small praise to the author to say



From "Quabbin." Copyright, 1893, by Lee & Shepard.

A Stately House of the Olden Time.

that the literary substance of the book is worthy of its material form. The sub-title, "Indications for Æsthetic Culture," seems to describe more accurately the matter of the essays. Mr. Child was, at heart, an idealist, but of a most reasonable and convincing sort. From this point of view he discusses, in his calm manner, art, beauty, realism, criticism, and kindred subjects, and has much to say that is well worth the attention of all interested in such questions. [Harpers, 32mo, 75 cents.]

The general public has undoubtedly given more attention to what Mr. Huxley has had to say concerning certain matters bearing upon religion than it has to his purely scientific writings. It is this fact, we think, rather than the reasons given in his preface which justifies the collection of these essays in book form under the title of *Some Controverted Questions*. The essays have been contributed during the last few years to the *Nineteenth Century* and the *Fortnightly Review*, and the "controversy," needless to say, is the apparent conflict between science and religion. Mr. Huxley has as his chief antagonists Mr. Gladstone, the Duke of Argyll, the Rev. Dr. Wace, and Canon Liddon. The objection to such a presentation of the subject under discussion, for one who seeks to arrive at the truth, is that one is continually aware that he is hearing but one side of the question. The feeling of annoyance aroused in the mind of the impartial reader by this process is rather increased in the present instance by the fact that the one side of the case is presented by a most skilful pleader. We strongly advise, in connection with this volume, the reading of the articles that have called forth Mr. Huxley's essays, or to which they are rejoinders. In places the author has allowed the element of personal irritation to mar the tone of his controversy. [Appleton, 8vo, $2 00.]

In *Extinct Monsters* the Rev. H. N. Hutchinson, Fellow of the British Geographical Society, brings to life and tells the story of some of the larger animals of prehistoric times. Most of those described in the book are reptiles, quadrupeds and other inhabitants of the land, with a few whose homes were in the sea. The book is full of curious information, presented in a popular form, much of it derived from Professor Marsh's discoveries. The full-page illustrations clothe with flesh and place in their natural surroundings the huge animals parts of whose fossilized skeletons have been found

both in America and in Europe. [Appleton, 8vo, $3.00.]

A dainty little volume of religious meditations from the pen of Mary Emily Case, Professor of Latin and Greek in Wells College, cannot fail to prove helpful and inspiring to a large circle of readers. The title, *The Love of the World*, does not convey a true idea of the quality and spirit of the book. It is a group of short essays on the deeper meaning of life and its many perplexing problems. They are all animated by profound religious feeling, and are free from theological speculation and argument. The author regards all the aspects of human life and of nature as religious, "sin only excepted." Most of her meditations are introspective, but now and then she takes a text from out-of-doors, as in "The Dandelions," "In the Orchard," and "By the Waterfall." The range of her thought may be indicated by a few of the titles: "Gain and Loss," "Youth and Age," "The World without God," "Justice and Mercy," "This Present Evil World." Though liberal in its Christianity, the book is not unorthodox. The numerous poetical citations (which should be enclosed in inverted commas) are not in every case given with exactness. [Century Co., 16mo, $1.00.]

READINGS FROM NEW BOOKS.

GENERAL TAYLOR AND JEFFERSON DAVIS.

It will be recalled that Lieutenant (now Colonel) Jefferson Davis, when an officer in his regiment, had not been to General Taylor a very acceptable suitor for the hand of his beloved daughter. But the persevering young man, having inspired her with sentiments akin to his own and in his own favor, had followed up his advantage, till, some years before the war, he succeeded in securing with her an elopement. General Taylor was greatly grieved at his child's conduct and incensed beyond measure with Davis, so much so that the young people were for a time forbidden his home. Then, to make matters more grievous, the young wife, before the expiration of the first year of her married life, died, and before there had been any expressed forgiveness from her father.

It is said that not until this battle [Buena Vista] did the strong-hearted old man altogether give over his indignation against his son-in-law. Here, however, Davis's soldierly bearing and extraordinary efficiency shown in the engagement broke down every hostile partition that had remained in his mind.—*From "General Taylor," by General O. O. Howard.*

FREDERICK THE GREAT'S BOYHOOD.

From the age of four he was a formidable youngster. One day, while they were dressing him, he tore a buckle from his shoe and put it into his mouth. When they wished to take it away from him, he swallowed it. His mother uttered cries that would have "melted rocks;" his father, majestic as he was, came near losing his senses. The physicians, however, prescribed a purgative, and the buckle is on exhibition in a glass case at the Hohenzollern Museum, in Berlin.

In growing up he acquired a taste for malicious pranks, some of which I have already related. He was extremely brutal. They had to bring him back from his grandparents of Hanover, where he had been visiting, for while there he had unmercifully beaten his cousin, the future George II. of England. He detested this cousin all his life. One day they had to tear him away by force from the Prince of Courlande, whom he held by the hair. He did not have one good quality, nor the least coquetry of a child who desired to please. He fled from ladies, blushed when out of respect they kissed his hands, and, when he had to speak to them, he never said anything agreeable, to the great despair of Sophia Charlotte, who had found that "affection refines the mind and polishes the manners." He was a coarse little savage.—*From "The Youth of Frederick the Great," by Ernest Lavisse.*

ADZUMA'S SOLILOQUY.

Adzuma: There was no other way!
I never could have laid these plots quite bare;
He never would have lulled a lingering doubt;
My mother's honor, life, peace, love for me;
My husband's name, his trust in Adzuma;
My own true innocence, go safe this way
And by no other road. If I should tell
All to Wataru, and this wretch should fall
Under his vengeful sword, how would he know
I wrote no wanton word? how could men part
Mine honesty from fear? It must be done!
Aye! I must make him kill me. Killing me
Blindly he sets wrong right. Yet, ah! I ache,
My dearest Lord! chiefly I ache for thee
So lonely when my pillow is not there
O' nights– (perchance he'll always keep it by
For thoughts!) But thou wilt know, dear, wilt thou not?
How wholly true I was—all—always—thine.
Yes! this must be; Adzuma dead shall free
Adzuma living from all calumny!

—*From "Adzuma: or, The Japanese Wife," by Sir Edwin Arnold.*

THE LITERARY QUERIST.

How answer you that?

MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of* THE BOOK BUYER, *Charles Scribner's Sons, 743-745 Broadway, New York.*]

635.—Nearly twenty years ago I picked up somewhere a volume entitled "Modern Women and What is Said of Them," second series, a reprint of certain articles published in one of the London weekly journals. I should very much like to get hold of a copy of both series. J. K. G.

You probably have in mind Mrs. Eliza Lynn Linton's essays, published first in the *Saturday Review* and afterward in book form. They were popularly known, from the title of the most notable one, as the "Girl of the Period Essays."

636.—Will you kindly inform me (1) whether the poems of Paul Hayne have ever been published in book form, and if so by whom? (2) Where Ackland L. Bayle's "Ever so Far Away" can be found? F. D.

(1) Five volumes of his poems were published, at intervals from 1855 to 1873, in Boston, New York and Philadelphia. There ought to be a collected edition in one volume, but there is not.

637.—Can you tell me where I can find a short biography of John Howard Payne, the author of "Home, Sweet Home"? L. H. S.

His biography, by Gabriel Harrison, was published in a volume with his poems, in Albany, in 1875. Ten years later another appeared, by Charles H. Brainard. If you want a shorter sketch, look at that in "Our Familiar Songs" (Henry Holt & Co.).

638.—Please tell us the author (not translator) of "Ingomar." L. B.

Baron Münch-Bellinghausen. See Query No. 603 in THE BOOK BUYER for December.

639.—Can you tell me who was the author of "The Forest Girl," an old-time romance, written something like a hundred or more years ago? In the copy I have the title-page and first few leaves are gone. Some of the characters are Lady Maria Babington, Georgina Ponsonby, Sir Hugh Ponsonby, Colonel Winlove and Mrs. Melville. I would like very much to learn something about it, and, if possible, to procure a perfect copy. H. M. R.

We can find no record of such a novel, though there are several with somewhat similar titles.

640.—I want very much to know the author of "The Spanish Prior" and "The Double Discovery," referred to by Mr. Addison; also where I can find out about them. J. D. H.

641.—Will you kindly tell me where I can find the references alluded to by Longfellow in the lines:

(1) "'Tis said that emperors write their names
in green
When under age, but when of age in purple."

(2) "When St. Hilarion blessed
The horses of Italicus, they won
The race at Gaza, for his benediction
O'erpowered all magic; and the people shouted
That Christ had conquered Marnas." J. W. C.

(2) Read the saint's biography, in which numerous miracles are attributed to him.

642—(1) Can you inform me where a copy can be procured of "Traditional Songs of the West of England"? I have seen one or two ballads taken from it, but inquiry at some large book-stores fails to reveal the publisher or whether the book has been seen in America. (2) Also, who is the author of the poem,

"The stately swans of Wilton
Twenty abreast did go"? C. M. P.

643.—(1) Kindly inform me who are the authors of the best biographies of the following: Sir Edwin Arnold, Robert Browning, Walter Scott, Thomas Carlyle, Charles Lamb, and William Wordsworth. (2) Where is the best treatise on the "Light of Asia" found?

(1) Of Arnold a biographical sketch by R. H. Stoddard, with a portrait, appeared in THE BOOK BUYER for December, 1890; of Browning, Mrs. Orr; of Scott, Lockhart; of Carlyle, Froude; of Lamb, Talfourd; of Wordsworth, Prof. William Knight. (2) In the author's preface to the authorized (Roberts) edition, and in the notices at the end of the volume.

644.—Pray tell me where I can find a brief biography of Agnes Repplier, author of "Points of View," "Essays in Miniature," etc. E. P. E.

We do not know of any. Address her through her publishers, Houghton, Mifflin & Co.

645.—(1) Will you kindly inform me where to find a poem by George Meredith called "Modern Love," which the critics are now praising? (2) What is the full address of Robert Louis Stevenson at Samoa? S. W. B.

(1) It is published by Roberts Brothers, Boston, 16mo, $1.50. (2) Apia, Samoa.

646.—Will you oblige me by informing me to what extent the character of Harvey Birch in Cooper's "Spy" is historically accurate? Or can you refer me to a trustworthy authority as to his life, etc.? M. H.

See Chapter II. of Professor Lounsbury's Life of Cooper, in the American Men of Letters Series, and Cooper's introduction to the story.

647.—Could you tell me if St. James Cummings's poems have appeared in book form, and if so, where they are to be had? A. W.

648.—I would like to know the author and title of the poem in which these lines occur:

"And the to-morrows stand and wait
Like silent mutes at the outer gate." M.

649.—A portrait was recently unearthed in this city, Lynchburg, Va.—apparently a very old picture—in the lower corner of which is printed the name Peter Arbue. Can you tell me who was Peter Arbue? C.

650.—Please tell me from what poems come the following quotations:

(1) "Wisdom and goodness are twin-born; one heart
Must hold both sisters, never seen apart."

(2) "For what are men who grasp at praise sublime,
But little bubbles on the stream of time,
That rise and fall, that swell and are no more,
Born and forgot—ten thousand in an hour"? A. H. F.

651.—What is the best French edition of Froissart, and where can I procure it? F. M.

Buchon's (the enlarged edition, Paris, 1836). It would have to be imported for you.

652.—(1) The last (ninth) edition of Bartlett's "Familiar Quotations" credits the lines,

"The glory that was Greece
And the grandeur that was Rome,"

to Poe's poem, "To Helen." I have been unable to find them, either in the poem named or in any other of Poe's poems. Can you enlighten me? (2) In the "Reliques of Father Prout" (IV.) occurs this: "Some are born, says the philosophic Goldsmith, with a silver spoon in their mouth, some with a wooden ladle" Where does Goldsmith say this, and is this the first occurrence in literature of the familiar "silver-spoon" proverb? R. L. C. W.

(1) Poe wrote two poems with that title. The quotation is from the one written in youth. Look at page ix., vol. 1, of Poe's works, the Widdleton edition. (2) Goldsmith uses the expression, without quotation marks, in his "Citizen of the World," letter CXIX.

653.—Can you tell me (1) who is the author of the poem, "The Open Switch"? Also (2) who wrote the "Wild Zingarilla"? J. H. V. H.

654.—Can you tell me whether Miss Woolson herself wrote the following lines, quoted in her "Black Point":

"Behind the broad pine barrens lie,
Without a mark or trail,
Before the ocean meets the sky,
Without a rock or sail"? M. F. B.

REPETITIONS.—The inquiry for the poem beginning "The night has a thousand eyes" was answered in THE BOOK BUYER for June, 1889. The author is Francis W. Bourdillon.

Inquiry for the authorship of the lines,

"And for some dull earthly reason,
We who once were young are old,"

was made in THE BOOK BUYER for September, 1891 (No. 444), and never has been answered.

ANSWERS.

559.—The *Housekeeper's Weekly* of December 10th attributes to Stephen Grellet the passage quoted: "We shall never pass through this world but once," etc. R. B.

607.—Arcesilaus, King of Sparta, was visited by an old philosopher, who marvelled that the capital city of this powerful nation was unprotected by a wall. On his mentioning the fact to the king, the latter smilingly said: "Wait till the morrow, friend, and I will show you the walls of Sparta." Next day he took the aged philosopher to the field and showed him his armed guard, ten thousand strong, marshalled in faultless line, each helmet glistening like gold. "These," he proudly said, "are the walls of

Sparta, and every man a brick." Hence the saying. W. L.

Also answered by M. B. J.

608.—William Cullen Bryant (born November 3d, 1794, died June 12th, 1878) should be added to the list of eminent American poets who attained the age of eighty years. A. D. A.

612—(2) In Routledge's "Greek Quotations," at the end, I find this, said to be a translation of a fragment from Euripides: "When God is contriving misfortunes for man, He first deprives him of his reason." The quotation referred to may be another rendering of the same passage. J. V. H. H.

615.—The poem is in vol. 2, page 165, of a three-volume edition of Goethe's poetical works (Stuttgart, 1840). It is one of seven poems under the general title "Loge," written between 1815 and 1830 The poem given by Carlyle is the first of the series, and is entitled "Symbolum." A. D. A.

626.—I found the expression, "Sun-King," applied to Louis XIV. in St. Amand's "Famous Women of the French Court," in a good many places. It may be a mere mannerism of this author, for I notice other examples of the same sort. He frequently designates the Duchess d'Angoulême as the "Orphan of the Temple," and the Duke of Bordeaux (Chambord) as the "Child of Miracle." Perkins, in his "France Under the Regency," page 50, in speaking of the *carrousel* of 1662, says: "The device of the sun was selected by Louis for himself, . . . who felt that his relations to his followers were like those of the sun to the solar system." D. H.

Mrs. Bury Palisser, in "Historic Devices," page 130, says: "Louis XIV. had from his birth, as his personal device, the sun in its splendor." And in a note she quotes from Voltaire: "This device was first suggested by Cardinal Mazarin to Monsieur l'Ouvrier, an antiquary." H. W. C.

633.—The story, "When the Half-Gods go, the Gods Arrive," by Julian Hawthorne, appeared in *Harper's Magazine* for September, 1885. J. H. V. H.

Answered also by M. F., B. H. T., H. L., and C. C. H.

IN FEBRUARY

We shall begin the publication of an edition of

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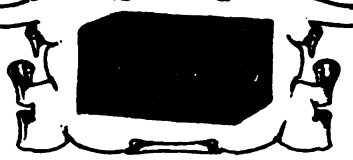
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JACOB GOULD SCHURMAN.

A SIGNIFICANT thing in connection with the elevation of Professor Jacob Gould Schurman to the Presidency of Cornell University is that the man is conceded by every one to be greater than the place. He was the person at once in mind by trustees, faculty, alumni, students, and public generally when the position was known to be vacant. His reputation as a specialist in philosophy, teacher, orator, and man of all-around power had become so great in the six years of his residence at Cornell, that no one was thought of for a moment beside him. He stood so commandingly above all competitors that he had none, and enjoyed the distinguished honor of having his name the only one proposed by the trustees, of being promptly and unanimously elected by them, and of being equally as promptly and unanimously endorsed by scholars and by the general public.

President Schurman was born at Freetown, P. E. I., May 22d, 1854, out of an old Dutch family, which came to New Amsterdam about the middle of the seventeenth century. His grandfather was born in New Rochelle, N. Y., in the year 1782, and was carried by his father (who was of a Tory family) to the British provinces when two years of age.

Dr. Schurman lived on his father's farm till twelve years of age, attending school uninterruptedly. In 1867 he became clerk in a general store at Summerside, P. E. I., a position which he held for over two years. Resolving then to have an education, he attended for a year the Summerside Grammar School, and in the autumn of 1870 won the first of the six scholarships established by the government at Prince of Wales College, Charlottetown. This gave him a living and an education for the next two years. Late in 1873 he entered the Sophomore class of Acadia College, N. S., where he remained for a year and a half, leading his class in all subjects, and winning several money prizes. In 1875 he won the Canadian Gilchrist scholarship in connection with the University of London, which was worth $500 a year for the three years. Two years later he graduated at the University of London with the University scholarship ($250 a year for three years) in philosophy. He was also first man in Greek, English, logic, philosophy, and political economy in University College, winning in the latter a scholarship of $100 a year for two years. While in London he was under the instruction of Ellis in Latin, Malden (a friend and classmate of Macaulay's) in Greek, Morley in English, Robertson and Martineau in philosophy, and Jevons in political economy. In 1877–78 he was a student in Paris and Edinburgh, enjoying in the latter institution the instruction of Calderwood and Fraser. He took his doctor's degree in philosophy in 1878, being the

only successful candidate of the five who applied. In June, 1878, he won the Hibbert Travelling Fellowship ($1000 a year for two years), which is open to all graduates of British universities, and was competed for by over sixty men from Oxford, Cambridge, Dublin, Edinburgh, etc. He spent the next two years studying as Hibbert Fellow at Heidelberg, Berlin and Göttingen, as well as in Italy. He enjoyed the instruction and friendship of the foremost philosophical teachers and writers in Germany—Kuno Fischer, Zeller, Paulsen, Pfleiderer, Du-Bois Reymond, and Lotze.

In the year 1880 he made the acquaintance of President White, who was then American minister to Germany, and who in 1885 recommended him for a chair at Cornell. From 1880 to 1882 he was Professor of English Literature, Political Economy and Psychology at Acadia College, N. S., and from 1882 to 1886 Professor of Metaphysics and English Literature in Dalhousie College.

With this striking record for a man but thirty-two years of age, he became, in the fall of 1886, head of the Department of Philosophy at Cornell, first as Professor of Philosophy, and since 1891 as Dean of the Sage School of Philosophy. Upon his arrival at Cornell his remarkable powers as a lecturer at once attracted attention, and his class-room became so filled with students and visitors from the University and city, that the largest rooms upon the campus were taxed to hold his classes. He was pronounced by all who heard him a master of public address: quiet, intensely magnetic, orderly, lucid and cumulative in his treatment of a subject, and filled to his finger-tips with that oratorical instinct which keeps a speaker, from beginning to end, in closest touch with his audience. On this account he became the platform representative of the University at Founder's Day, 1887, delivering an oration upon the "People's University;" was the chosen speaker of the citizens of Ithaca upon several important public occasions.

But it was not only on account of his ability as a teacher and orator that he became popular at Cornell. His attitude to his pupils gave especial interest to his class-room. He was not the advocate of predetermined opinions before them, but a searcher for truth with them. Every man was heard. There was no fear of philosophical, scientific or religious heresy; but a welcome to every man to speak his honest thought. His room, while the freest, became yet the safest, since the errors of immature thinkers became known, and in this common search for truth exposed. Yet it was not President Schurman's eminence as a lecturer or his sincerity as an investigator that alone accounted for his popularity; but, with these things, a democratic manliness and love of his fellows, which gave every true man he met a sense of nearness to him. This is probably the most charming feature of his personality, and accounts to no small degree for his hold upon his fellows. He loves men as such, and is anxious to keep near to the great common heart of the world. He deplores any social or scholarly exclusiveness which hinders sympathy and fellowship with the rank and file of humanity.

In January, 1892, he began the publication of the *Philosophical Review*, a bi-monthly magazine of general philosophy of the highest order, with such contributors as Professors Pfleiderer, Fraser, Royce, Addickes, Calderwood, James, and others of equal note. This periodical promises to become the chief organ of philosophy for the English-speaking world. He is now about to issue a new magazine, entitled the *School Review*, devoted to the interests of secondary education, and designed to express the best thought of teachers and investigators in that important field. In connection with his work as a teacher of philosophy at Cornell, it is fitting to say just here that his department has grown astonishingly, and now commands not only a large undergraduate representation of the university, but a graduate department of constantly increasing proportions. Graduate students of some of the best American and foreign universities are now availing themselves of the unrivalled advantages in philosophy offered at Cornell.

President Schurman is the author of three volumes, entitled respectively: "Kantian Ethics and the Ethics of Evolution," "The Ethical Import of Darwinism," "Belief in God." These works are contributions to important

and living phases of philosophical and ethical thought, and have won for the writer an exceptional place among our best thinkers both at home and abroad. He is a contributor also to many of the best American and foreign reviews upon educational, philosophical, social and religious themes. During Dr. Schurman's period of service at Cornell several college presidencies have been offered to him, the most flattering of which was that of the University of California last summer.

Since his entrance upon his duties as President of Cornell, everybody has felt the force of a firm and confident hold of its affairs. He does his work easily, finding time for multitudinous duties without the least strain upon his resources. His inaugural address last term was a noteworthy exhibition of the fact that the University had a "head." Every department shows confidence in the new head, and larger plans, more students than ever before, and greater expectations of the future manifest the one spirit of trustees, faculty and students.

President Schurman is a man of acknowledged religious faith, a regular and interested attendant of the First Baptist Church at Ithaca. He is personally one of the most genial and approachable of men, a delightful companion and friend. He is an indefatigable worker, being in his lecture room by eight o'clock in the morning, and rarely on his pillow till eleven or twelve at night. He has marvellous health, and the physique of an athlete. He has a delightful home, and makes it such in fact as well as in name. His wife is a young and very charming lady, eldest daughter of Mr. George Munro, the well-known publisher of New York, and is as kindly and democratic in her nature as the president himself. They have three beautiful little children, to whom they are greatly devoted.

Mrs. Burnett's autobiographical story, "The One I Knew the Best of All," now appearing in *Scribner's Magazine*, will be published in book form this spring by the Scribners, as will also a new volume of three South Sea romances by Mr. Stevenson, to be called "Island Nights' Entertainments." This book will contain three stories—"The Beach of Falesá," "The Bottle Imp", and "Isle of Voices."

ABOUT BOOKS AND AUTHORS.

A new volume of short stories by Mark Twain, including "The £1,000,000 Bank Note," will be published this month by Charles L. Webster & Co.

A "Second Book of Verse," by Eugene Field, will be published immediately by the Scribners, The author's "Little Book of Western Verse" is in its eleventh thousand.

A new poem by William Watson, who is said to have recovered entirely from his recent illness, is announced as in the press of the Macmillans —"The Eloping Angels."

A volume of delightful reminiscences of the most entertaining phases of Paris life is "Recollections of a Middle Life," by Francisque Sarcey, who is acknowledged to be the most distinguished dramatic critic of the present age. The book will be published by the Scribners.

"I Forbid the Bans" is the rather startling title of "the story of a comedy which was played seriously," the author being Frank F. Moore. It will be published this month by the Cassells, who will also issue a new edition, corrected and with additions, of "The Autobiography of Mark Rutherford." The same firm will publish "A New England Boyhood," by Edward Everett Hale.

"Wagner and his Works: The Story of his Life, with Critical Comments," is the title of a new and important book, in two volumes, by Henry T. Finck, musical editor of the New York *Evening Post*, which the Scribners announce for publication this spring. Mr. Finck's work is a complete life of Wagner, bringing much new material to light, as well as a critical review of his artistic career.

Longfellow's "Wayside Inn," in Sudbury, Mass., came into the possession by inheritance some time ago of Mrs. Lucy A. Newton, of Maynard. This lady has just sold the property, including the old tavern and ninety acres of woodland, to ex-Mayor S. H. Howe, of Marlboro, and ex-Alderman Homer Rogers, of Boston. Except during the short time Mrs. Newton owned it the property has been in the Howe family about two hundred years.

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The historic event at which I should like most to have been present	The Building of the Pyramids.
The quality which I admire most in men	Courage.
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Where I should like to live	At the back of the North wind
My ideal state of happiness	Retaining the first fig of possession.
The occupation that I prefer	Playing whist.
What gift of nature I should like to have most	Unselfishness
My motto	

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My favorite play Here three excel; there, those exceed.

My favorite heroes in fiction . . If I should make my choice of any

My favorite heroines in fiction . . I straightway should repent the deed

My favorite heroes in real life .

My favorite heroines in real life .

What I enjoy most

What I detest most

The historic event at which I should like most to have been present . .

The quality which I admire most in men

The quality which I admire most in women

Where I should like to live . .

My ideal state of happiness . . Is happiness, without or stint or measure,

The occupation that I prefer . . Is idleness with work to season leisure.

What gift of nature I should like to have most

My motto

For the rest, I would borrow Montaigne's balance with the legend appended. Que scay-Je? — Very sincerely yrs

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My favorite book	Pensées de Joubert.
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The historic event at which I should like most to have been present	Lincoln signing the Emancipation.
The quality which I admire most in men	Truth.
The quality which I admire most in women	Truth.
Where I should like to live	Where I do live.
My ideal state of happiness	Health, love and work.
The occupation that I prefer	Writing (always) & Speaking in public (sometimes).
What gift of nature I should like to have most	The power to command confidence.
My motto	Never cry for spilt milk.

Thomas Wentworth Higginson

LITERARY AFFAIRS IN BOSTON.

BOSTON, February 15, 1893.

ONE of the interesting things which are forward in Boston just now is the construction of the statues of the typical man and woman of the time. Dr. D. A. Sargent, of the Hemenway Gymnasium at Harvard, has for years been accumulating measurements of the students who have come to the College, to the Summer School and to the Annex. From these he has made up the average measurements of the typical man and the typical woman of the time, and upon these measurements he is having figures modelled. The work is being done by the sculptor Kitson and by Miss Theo Ruggles, to the latter of whom has been entrusted the female figure.

The figures will be of great interest to artists, but they will be of even greater interest and value to the ethnologist. "A hundred years from now," Dr. Sargent observed in speaking of the matter, "this will serve as a sort of base line by which to measure the physical advancement or deterioration of the race."

One can easily see that the importance of such a standard is great, and since it is done by thoroughly competent hands, it is of permanent and genuine value. As the measurements are made, moreover, its value is more than sectional.

This is, perhaps, not a literary item, and neither is the tremendous excitement which has swept through the community at the proposition to cut through Boston Common with electric-car tracks; but both are subjects in which literary folk are greatly interested. There are always those who are anxious to destroy all historic monuments; and when they are backed by the desires of a powerful corporation, as in this case, the fight has been a bitter one. It has been the feeling of those who fought for the preservation of the Common, however, that they were fighting for the whole country, and that the historic spot was too closely connected with the history of the whole land to make the question a local one.

The mention of historic themes reminds me of the amount of discussion which has gone on during the last month in regard to the dates which it is proper to give as the beginning and close of the Renaissance. The Boston Art Students' Association, which gave so successful a costume festival three years ago at the Art Museum, is to repeat the experiment in April, and as it is necessary to take time for the costuming of the guests at such a gathering, it is important that all details shall be settled long beforehand. It is the aim to make the festival educational in theory and effective in practice; and the Spirit of the Renaissance is the thing which is to be illustrated this year. All the literary guild has been consulted, and whatever histories and historians were available have been consulted; but alas! no two authorities could by any possibility be made to agree in the broad proposition which it is necessary to lay down in sending invitations for the festival. There were those who said boldly that the historic question was of slight importance in comparison to the point when the most picturesque costumes were worn; but it is understood that the ground taken upon this bold proposition was that while such an evasion might be permissible in some unenlightened places, it was not for Boston to tolerate such frivolous inexactness.

The difficulty was, of course, that the different countries of Europe, with strange disregard to the resulting perplexity of Boston, had persisted in having their share of the Renaissance at different periods; and as it is manifestly too late to correct this, and as it was felt that to assign different dates to different countries would be too confusing, the whole matter obviously had to be compromised. In the end the conclusion was to fix upon 1400 as the beginning and 1650 as the end of the Renaissance period, an exception being made in favor of the Court of King René, where a premature and short-lived shoot of the Renaissance not only sprang up, but budded and flowered before the rest of Europe was even aware that it was proper to sow the seeds of this wonderful growth. It is in the clothes of this period, then, that we are to be instructed; and henceforth it is to be supposed that it will be possible to identify a genuine Bostonian by his faith that

the Renaissance began in 1400 and ended in 1650, although everybody, and most of all the committee themselves, is aware that nothing of the sort is true, and that the dates have been named largely as a matter of convenience.

Mrs. Waters, who is so well known as Clara Erskine Clement, is to return to the fields of authorship where she has been so successful, and is engaged upon a work on Venice, which will be brought out as one of the sumptuous illustrated books of the next holiday season. It is some years since she has given us a book, her literary work having been chiefly confined of late years to occasional lectures, which have been, it may be added, sufficiently popular to justify her in taking to the lecture platform, did her inclinations lie in that direction.

Book collectors must be interested in the treasures which are brought to light in the cataloguing of the enormous accumulation of books which belonged to the stock of Burnham, the late dealer in antiquated volumes. His catacombs of old volumes beneath the Old South Meeting-house had never before been catalogued, and neither he nor anybody else knew what he had. As an illustration of the condition of things there, it is stated that recently there were sold from the stock, for $1000, some books that had been counted as merely waste paper, and that after the sale it was found that they were worth five times that amount. Collectors will be able to fill many gaps in their collections from these books, now that it is known what there is here.

The uncertainties of the prices of books is illustrated by the purchase not long since, by a New York collector who happened to be in Boston, of a set of the '83 large-paper edition of Hawthorne. It was published at $56, and one bookseller offered him a set at $175, another wanted $225 for the same thing, with its original board covers enclosed in crushed Levant; while a third bookseller, who had not watched the market price on this particular book, turned out a set which he had stored away, and put it in with some other books at $100. The purchaser was probably better pleased than the bookseller would be if he knew the facts in the case, and was aware that one of his brother dealers, to whom the buyer told the story, declared that he would gladly have given $150 for the set.

Arlo Bates.

ABOUT AND BOOKS AUTHORS.

"Primary Convictions," a discussion of the fundamental truths of religion, by Dr. William Alexander, Bishop of Derry and Raphoe, will be published this month by the Harpers.

The late T. W. Parsons's incomplete translation of Dante, including the Inferno and the Purgatorio and a large part of the Paradiso, will be published this month by Houghton, Mifflin & Co.

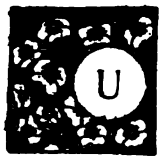
A new volume in the Great Educators Series, "Abelard; and the Origin and Early History of Universities," by Jules Gabriel Compayré. Rector of the Academy of Poitiers, France, will be published soon by the Scribners.

An effort is making in Cambridge and Boston to purchase "Elmwood," Lowell's home, about fifteen acres of land and the colonial house, as a public park. The estate is valued at $100,000, and if $50,000 can be raised by private subscription, it is hoped to induce the city of Cambridge to appropriate the other half.

The Scribners have in press three books peculiarly appropriate for the spring season. "Homes in City and Country" consists of the series of popular articles which have appeared in *Scribner's Magazine* on the architectural, horticultural, financial and other aspects of home-making. The papers are by such high authorities as Russell Sturgis, the late John W. Root, Bruce Price, Donald G. Mitchell, Samuel Parsons, Jr., and W. A. Linn. They are fully and handsomely illustrated. Landscape gardening as an art in its application to country places is the subject of a valuable and entertaining book by Mrs. Schuyler Van Rensselaer; and finally Mrs. William Starr Dana as the writer of the text and Marion Satterlee as the maker of the exquisitely delicate and beautiful drawings, are the authors of a book called "How to Know the Wild Flowers." It is planned on the same lines as the popular "Our Common Birds and How to Know Them" and has one hundred illustrations.

ENGLISH NOTES.

LONDON, February 5, 1893.



P to the present time—at least up to the moment I am writing—the office of Poet Laureate has not been filled. Every one agrees that Mr. Swinburne is the man for the post, but it is said he would not undertake it were it offered to him. In that case probably the vacancy will remain unfilled. Doubtless there is a change coming over the general taste in matters poetical. Possibly Tennyson was well-nigh the last of the lengthy poets, and it was only his great genius and his matchless mastery of rhythm and diction that made his longer poems popular. Indeed, in future days Tennyson will be loved for his lyrics and worshipped for his shorter pieces, which will doubtless endure to the end of all time. People are beginning to acknowledge now—they have always felt it, but never dared to say so before—that long poems are a terrible infliction, and it is only genius—which, by the way, very seldom exists among poets—can make pages and pages of blank verse endurable. In times gone by, if a poet was mystic and obscure in his meaning, and carried on his mysticism and obscurity for many thousand lines, people pretended they liked him. But they do not even pretend now; the age for Wordsworth-and-water, for Southey-and-skim-milk has altogether passed away, and the singers of short, crisp, bright songs, which embody the poetry of the present age—and there is plenty of poetry in the present age—are likely to be the most popular.

By the way, I wish some one would write the history of the booming for the Laureateship. It has been the most amusing thing known in London for many a day. If the world were to hear all about it, they would probably be mightily astonished. Possibly the most sensible suggestion was to convert the post into a College of Bards, just as we have a College of Arms, then all national events, all great victories, all public rejoicings, would be at once properly celebrated, with the regularity of a newspaper. This strikes me as being a really common-sense view to take of the subject. We should institute a school of practical poets who would be of considerable service to the State. Doubtless this notion would shock those who believe in inspiration. I must candidly say I do not. I think a poet of the present day should have a good deal of the journalistic quality about him and be able to sing on any subject at a few moments' notice.

The latest most gigantic success in illustrated journalism, the *Daily Graphic* would appear to possess the most light-hearted staff in London. The other evening they held their third birthday dinner. Mr. Lucien Wolf made a most admirable chairman, and well-nigh all the principal members of the staff were present. A notable feature of these gatherings is that the oratory is judiciously confined to a couple of speeches, and the remainder of the evening is devoted to song, music and general entertainment. In this direction the staff showed themselves as skilful as they have proved to be with pen and pencil in the more serious business of their most popular daily paper. The invitation cards and menus were admirable in design, and what was called the "Dictionary of Diography," which was presented to each guest, proved to be a most entertaining little volume. This consisted of lives of the members of the staff, more or less authentic, with illustrations. This was throughout written in excellent taste and full of humor. A limited number of copies were subsequently sold at a shilling, but these were eagerly snapped up, and the little work is not to be had now for love or—what is far more powerful in the present day—money. It has already become very rare.

It is with the greatest regret that I chronicle the death of my old friend, Captain Hawley Smart. Since his first novel, "Breezie Langton," which brought him into notice, he has held his own as a popular novelist, and in his particular line he had no competitor, and there seems to be no one likely to fill his place. Hawley Smart, in his bright, breezy, healthy, dashing stories always knew what he was writing about. If he did not happen to be fully acquainted with his subject he made himself so before putting pen to paper. When he wrote

"Broken Bonds" he lived at Weymouth for months, and made himself thoroughly familiar with the inside and outside of Portland prison and the manners and customs of prisoners and warders. The book alluded to is so exact and so truthful in all its details that it has had a steady sale in Weymouth ever since it was published. Indeed, it is as necessary for the visitor to this pleasant seaside resort as writing paper or the local guide. Since his marriage Captain Smart has resided much out of London, but at one time there were few people more popular at the "Rag," the Garrick and the Beefsteak Clubs. He had travelled much in his time, and had a vivid recollection of what he had seen. A man of vast and varied information, a true friend and a gallant gentleman, he will be even more missed in certain private circles than among the thousands of those who never saw him, but took the keenest delight in his excellent stories.

There seems to have been of late a rage for creating a fictitious Dickens-London, and I believe Mr. Charles Dickens has recently written an exhaustive article on the subject in one of the American papers. We who know our Dickens geography accurately can afford to smile at this recent craze, but there are plenty who do not, and it seems too bad that they should have their sympathies awakened by houses and quarters and persons that were never in any way connected with the great novelist. The latest invention with regard to this matter is that the "Black Jack," now about to be pulled down in Clare Market, was the public house described as the "Magpie and Stump" in *Pickwick*. It has been truly said by an authority on these matters that if you sail closely by the Dickens chart you cannot go wrong, and if you read the text carefully you will see it is quite impossible that this tavern can be the same as that where Mr. Pickwick found Mr. Lowten presiding at an harmonic meeting. It is difficult to understand on what grounds the fiction was first started. The "Black Jack" must have existed as a tavern for well-nigh two hundred years, and was a favorite resort of Joe Miller, of jest-book notoriety. It was at one time known as "The Jump," on account of a famous leap made from its first-floor window by Jack Sheppard when some of Jonathan Wild's men were after him. I remember being in the place some years ago and seeing a horseshoe riveted to the doorway, which was said to have been placed there in commemoration of this circumstance. But I think every one may be well assured that the house had nothing to do with *Pickwick* or Charles Dickens whatever.

Black-and-white artists ought to be making fortunes, for the channels for this work are everywhere increasing. The latest candidate for public favor will be *The Sketch*, conducted by Mr. Clement J. Shorter, the editor of the *Illustrated London News*, and issued from the office of that journal. Those who know what Mr. Shorter has accomplished with regard to the last-named paper can imagine what he will achieve for the new-comer. It will consist of fifty-two pages the size of the *World*, it will be profusely illustrated and contain many novel features, and will probably be published before these lines reach you. *J. Ashby-Sterry.*

Among the important books which the Harpers have in press for publication this month are: "Picture and Text," a series of papers by Henry James on Abbey, Reinhart, Sargent and other American illustrators and painters, with illustrations; "Whittier: Notes of his Life and of his Friendships," by Mrs. James T. Fields, with illustrations; "Recollections of Hawthorne," by Horatio Bridges; Mr. Howells's novel, "The World of Chance," and, in the Black and White Series, "The Japanese Bride," by Naomi Tamura.

"Straight Sermons," by the Rev. Dr. Henry Van Dyke, is the title of a volume of ten sermons of singular frankness and force, which are in preparation for publication by the Scribners. The same firm has in press two other religious works, "Christ in Modern Theology," by Principal A. B. Fairbairn, D.D., of Oxford, and "Present Day Theology," by the late Professor Lewis F. Stearns, D.D., with a memoir of the author by Dr. George L. Prentiss and a preface by Professor George P. Fisher, both of whom highly commend the work. A second edition is also announced of the Rev. Dr. W. R. Huntington's "The Peace of the Church."



BOOK-PLATE OF THÉOPHILE GAUTIER.

SOME FRENCH BOOK-PLATES.

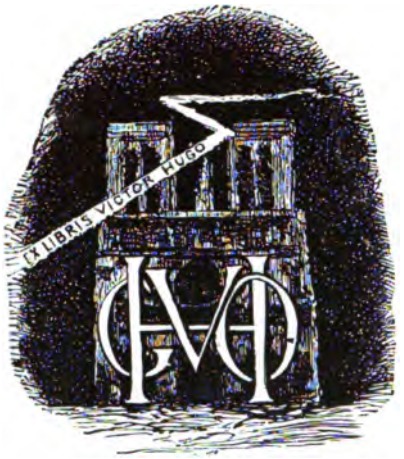


ALTHOUGH French book lovers have been indicating their possession of volumes by what we now know as ex-libris for more than three hundred years, the term ex-libris has not yet been admitted to French dictionaries and, oddly enough, no word or phrase corresponding with the English "book-plate" has been coined by the French. Perhaps this omission is due to the absence in Paris of any society of collectors of ex-libris, such as exists both in Berlin and London, and to the consequent lack of a general agreement among them as to the term to be used in describing a mark of ownership of a book. This state of things is the more singular because there are many enthusiastic collectors of ex-libris in Paris whose common interests would seem to call for some sort of an organization for the study of the historical, literary, artistic, heraldic and other aspects of the subject.

According to Mr. Hamilton's volume,* the first French dated ex-libris, that, as stated in the article on English book-plates last month, of Charles d'Alboise of Autun is a plain label bearing the inscription printed in movable type: "Ex bibliothecâ Caroli Albosii E. Eduensis. Ex labore quies, 1574." The heraldic plate, with more or less embellishment, allegorical and pictorial, flourished up to the



* FRENCH BOOK-PLATES. An Illustrated Handbook for Students of ex-Libris. By WALTER HAMILTON. Cr. 8vo, $2.75, *net*. Macmillan & Co.

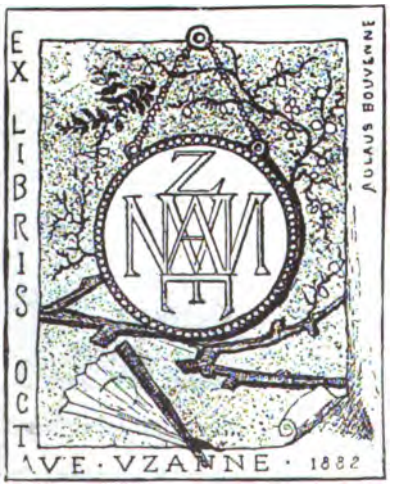


time of the Revolution, when almost all the old symbols of nobility and titles of honor were swept away. Under the Empire there was little regard for heraldic insignia and still less for books or book-plates, and there are only a few examples of this period. Mr. Hamilton continues:

On the Restoration all the Napoleonic badges and devices were swept away, and no satisfactory regulations were devised to replace them. The old nobility, or what remained of them, returned to France and resumed their ancient titles and armorial bearings, but the general public refused to treat them seriously, and heraldic book-plates have been on the wane ever since. Of late years nearly all men celebrated in arts or letters have adopted either allegorical, pictorial or humorous ex-libris, while modern plates which contain the grandest coats-of-arms frequently belong to those who are least entitled to bear them.

Passing, then, to the examples of French book-plates which we have taken from Mr. Hamilton's book, Gambetta's ex-libris was designed and engraved by Legros, but all trace of the owner's library has been lost. The game-cock is a familiar Gallic symbol of bravery and the motto is in harmony with the gallant defiance of the bird.





The book-plate of another distinguished Frenchman, Victor Hugo, is also somewhat of a puzzle. It has been reproduced in nearly every illustrated article that has been printed on French ex-libris, with its towers of the cathedral of Nôtre Dame illuminated by the flash of lightning carrying his name:

"Les tours de Nôtre-Dame étaient l'H. de son Nom!"

But for what purpose can M. Aglaiis Bouvenne have designed this celebrated book-plate, seeing that at the time of his death the library of Victor Hugo consisted of less than fifty volumes?

M. Bouvenne also designed a plate, dated 1872, for the late novelist and dramatist Théophile Gautier, enshrining his monogram on the entablature of an Egyptian temple, but in this case he had to deal with a veritable lover of

books, who possessed a library of some importance, which was sold, after his death, at the Hôtel Druot, realizing, however, but a small sum under the hammer.

The Japanesque ex-libris of Octave Uzanne, who is a collector of book-plates as well as a writer of books, is also by Bouvenne. The remaining ex-libris reproduced herewith are from the author's chapter on "Canting Arms and Punning Plates." They include several book-plates which are interesting for both design and execution.



BOTTICELLI, "MADONNA AND ANGELS."

THE ARTIST'S VIEW OF PAINTING.

IN his new book, "Art for Art's Sake,"* Mr. John C. Van Dyke has broken new ground in art criticism, and accomplished very successfully what no one before him had even attempted. Discourses on painting have been either purely æsthetic or purely professional, but these "seven university lectures on the technical beauties of painting," to quote the book's sub-title, are both thoroughly technical, and addressed to the layman instead of the practitioner. The task the author set himself was one of very considerable difficulty. Nothing is harder than to explain to even the intelligent unprofessional observer the artist's point of view. Mr. Van Dyke has succeeded, however, and his readers will be proportionally grateful to him for supplying a want they must have felt long and tediously.

The subjects discussed in the several chapters (which met with much favor when delivered as lectures at Princeton, Columbia and Rutgers Colleges) are: "Art for Art's Sake," "Color," "Tone and Light and Shade," "Linear and Aerial Perspective," "Values," "Drawing and Composition," and "Texture, Surfaces and Brushwork." These topics, the first, as its title indicates, being introductory to and

*ART FOR ART'S SAKE: Seven University Lectures on the Technical Beauties of Painting. By JOHN C. VAN DYKE, Professor of the History of Art in Rutgers College. With 24 full-page illustrations. 12mo, $1.50, Charles Scribner's Sons.

epitomizing the whole subject, are precisely those concerning which the ordinary amateur entertains the vaguest possible views and feels the utmost curiosity. They are discussed in extremely simple fashion, everything that is at all special and esoteric in connection with them being popularly interpreted in the plainest terms, so that the attentive reader will readily find himself completely *au courant* with what may before have seemed to him a mere studio-jargon, and will be able to understand and appreciate those qualities of painting upon which most painters, and indeed nowadays almost all painters lay most stress. Within the past twenty years the technical side of painting has acquired greater prominence than ever before in the history of the art. Schools of painting are now established and distinguished not on principles relating to general æsthetic attitude, as formerly, but in the main on technical procedures. Any one who would keep abreast of the progress of the art therefore must be more or less familiar with its technicalities; and putting the general public in possession of this information, and thereby furnishing it with the power of appreciation, is Mr. Van Dyke's aim and achievement.



From "Art for Art's Sake." Charles Scribner's Sons.

EATON, "REFLECTION."



From "Art for Art's Sake." Charles Scribner's Sons.

DUEZ, "PORTRAIT IN RED."

"I am not to speak," he says at the outset, "of the history of art, nor of its theory, nor its philosophy, except incidentally. The rise of the schools of painting, the biographies of the great painters, the nature of the ideal, the real, and the beautiful you will find

in books. My subject is in one sense of a humbler nature. It is more material, more technical, and, if you choose, more practical. I shall speak of painting as practised by the painters of to-day and yesterday; and, as nearly as possible, I shall attempt to treat the subject from the point of view of the artist, not that of the metaphysician nor that of the public."

What the artist's point of view is Mr. Van Dyke suggests in the following paragraph:

He is not a reasoner, but an observer; not a narrator of what he abstractly thinks, but a presenter of what he concretely sees. His is an eye that notes a peculiar beauty in the gray mist of some lowland meadow, in the deep wine-red of oak leaves in November, in the white hot sunlight beating into an Oriental court, in the light and shade on a nude shoulder or a gossamer silk, in the muscular strength of a torso, or in the manly dignity of a human face. . . . Beauty is about us on all sides; not more in nature's mantle of joyous color than in her gray garment of sorrow, not more in sunlight than in shadow, not more in the majestic harmony of sea or mountain than in the warm monotone of low-lying sand-dunes, or the sad humility of outstretched marshes. But alas for our untrained eyes and minds! we do not perceive this beauty, we do not feel it, we do not know it. And the very fact that we are incapable of seeing it gives one very good reason for the artist's existence. He is the man whose education and natural bent of mind have made him a seer, and if he have any part to play in the human comedy it is primarily that of a discoverer and revealer of these hidden beauties of nature and life.

But of course if it is the painter's mission to discover and reveal, one must understand the vocabulary, grammar and rhetoric of the language by which he interprets his theme. One must learn what "tone" means; what the painter means by it and wishes to express through it; what discovering and revealing virtue the correct, or better still, the æsthetic use of "values" displays; what "color" really signifies as distinguished from "colors," and so on. All these things and a multitude of cognate and collateral information Mr. Van Dyke conveys in the clearest manner possible, and his book might well be made a text-book for the use of art classes by way of supplement to works dealing more abstractly with æsthetics. The book is delightfully decorated with twenty-four processed reproductions of well-known paintings, foreign and American, by old and modern masters, and these not only adorn but truly illustrate the text.



From "Art for Art's Sake." Charles Scribner's Sons.

COROT, "LANDSCAPE."

BIOGRAPHY AND REMINISCENCE.



SING, with other material, the standard "Life and Letters of Charles Darwin," in two volumes, as the basis of his book, Francis Darwin, the son of the great naturalist, has prepared a life of his father, entitled *Autobiography and Letters of Charles Darwin*, which will be useful to those who are interested in the personality of the man and only incidentally in the details of his scientific researches and discoveries. The book has several valuable chapters by the son which throw fresh light upon Darwin's daily life, his tastes and his manner of working; a few selections from which follow:

After breakfasting alone about 7.45, he went to work at once, considering the hour and a half between 8 and 9.30 one of his best working times. At 9.30 he came into the drawing-room for his letters—rejoicing if the post was a light one and being sometimes much worried if it was not. He would then hear any family letters read aloud. The reading aloud, which also included part of a novel, lasted till about half past ten, when he went back to work till 12 or a quarter past. By this time he considered his day's work over, and would often say, in a satisfied voice, "*I've* done a good day's work." He then went out-of-doors whether it was wet or fine.

After his lunch he read the newspaper, lying on the sofa in the drawing-room. I think the paper was the only non-scientific matter which he read to himself. Everything else, novels, travel, history, was read aloud to him. He took so wide an interest in life, that there was much to occupy him in newspapers, though he laughed at the wordiness of the debates, reading them, I think, only in abstract.

After he had read his paper came his time for writing letters. These, as well as the MS. of his books, were written by him as he sat in a huge horse-hair chair by the fire, his paper supported on a board resting on the arms of the chair. When he had many or long letters to write he would dictate them from a rough copy; these rough copies were written on the backs of manuscript or of proof sheets, and were almost illegible, sometimes even to himself. He had a pet economy in paper, but it was rather a hobby than a real economy. All the blank sheets of letters received were kept in a portfolio, to be used in making notes; it was his respect for paper that made him write so much on the backs of his old MS., and in this way, unfortunately, he destroyed large parts of the original MS. of his books.

He was extremely fond of novels, and I remember well the way in which he would anticipate the pleasure of having a novel read to him, as he lay down or lighted his cigarette. He took a vivid interest both in plot and characters, and would on no account know beforehand how a story finished; he considered looking at the end of a novel as a feminine vice. He could not enjoy any story with a tragic end; for this reason he did not keenly appreciate George Eliot, though he often spoke warmly in praise of "Silas Marner." Walter Scott, Miss Austen and Mrs. Gaskell were read and reread till they could be read no more. He had two or three books in hand at the same time—a novel and perhaps a biography and a book of travels. He did not often read out-of-the-way or old standard books, but generally kept to the books of the day, obtained from a circulating library.

More interesting even than the chapter from which the foregoing is taken are the fifty odd pages containing the Autobiography which Darwin wrote for his children, and which is now published for the first time. In the course of this he notes the curious fact that for many years previous to 1876 (when he was sixty-seven) he could not endure to read a line of poetry, and that he had lost almost all his taste for pictures and music. "My mind," he says, "seems to have become a kind of machine for grinding general laws out of large collections of facts, but why that should have caused the atrophy of that part of the brain alone on which the higher tastes depend I cannot conceive." This valuable and entertaining volume has a portrait of Darwin and a view of his study, and a full index. [Appleton, 8vo, $1.50.]

The civil war as seen from the point of view of the private soldier, instead of from the strategical point of view of the commanding general, is gradually getting itself portrayed in a manner that will be of great service to the historian, and especially to the historical novelist, of the future. A fresh addition to this class of literature is *The Story of a Cavalry Regiment*, in which, with the aid of numerous maps and plans, William Forse Scott narrates the daily experiences of the men who formed the Fourth Iowa Veteran Volunteers and who served, under Colonel, later General, Edward F. Winslow, from Kansas to Georgia during the entire war. It is a valuable and entertaining narrative of the career of a typical cavalry regiment which went through much hard service with credit. The author has a delightful sense of humor and he tells some capital camp stories. One of them relates to a night scare when the men were green and easily frightened:

But there was no enemy. The companies nearest the picket soon learned what had

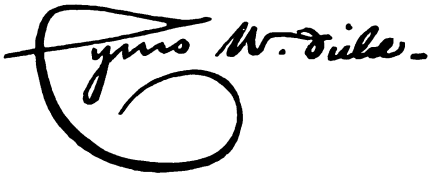
occurred. After half an hour of bewilderment and uproar, the horses were unsaddled and the men set about recovering their scattered and battered properties.

There is a story that, in the beginning of the alarm the Colonel, suddenly wakened and excited, called for "Tobe" (Bartruff, the Chief Bugler). "Tobe" appeared, bugle in hand, and the Colonel cried, "Blow, Tobe, blow!" without saying what order he should blow. "Tobe" stood a moment in embarrassment, and the Colonel shouted again, "Blow! Why don't you blow?" "But *what* shall I blow?" cried the anxious trumpeter. The Colonel gasped for breath in his wrath until he could scream, "*Blow?*—blow your *bugle*, damn you!"

The volume is handsomely printed on excellent paper and has a portrait of General Winslow, who, by the way, was not the hero of the foregoing story. [Putnam, 8vo, $3.50.]



From "The Story of the Atlantic Telegraph."
Copyright, 1893, by Charles Scribner's Sons.



Among the practical achievements of modern science and daring enterprise the Atlantic telegraph easily takes the first place. The history of the successive attempts to span the ocean, with their failures, discouragements, partial successes and the final triumph, is very largely the history of the late Cyrus W. Field during some of the most eventful years of his active life. Many years ago his brother, the Rev. Dr. Henry M. Field, told the story of the laying of the Atlantic cable from its earliest inception to the hour of complete success. The recent death of Cyrus W. Field makes timely the publication of a new edition of the book, which is printed from new type, with considerable additions and in an improved form. To say the narrative has all the interest of romance is not using a figure of speech, but simply giving it the name that best characterizes it. The story is essentially romantic and has, beside, the charm of Dr. Field's vigorous and picturesque style, which was never employed to better purpose. [Scribners, 12mo, with portrait, $1.50.]

A very entertaining book is *The Family Life of Heinrich Heine*. It consists of one hundred and twenty-two letters of the poet

addressed in affectionate, familiar terms chiefly to his mother and sister, with an occasional connecting link supplied by the editor, Baron Ludwig von Embden, Heine's nephew. The letters reveal the poet's inner nature, his youthful gaiety of spirits, his satirical humor, his vivacity, his strong loves and equally strong hates, his manly struggle with ill-health, his deep filial affection, his whimsical, teasing admiration and love for his sister, in a very vivid way. They touch very slightly on his writings or on public matters. They are concerned chiefly with domestic and every-day affairs—with that gay and lively lady his wife, whom he calls the "squanderer" and upon whom he was very dependent, notwithstanding her wayward temper, and with the thousand and one ties which bound him, while in Paris, to the members of his family. The editor's account of the first meeting between Heine's wife and his family is worth reproducing:

On a splendid sunshiny afternoon the Havre steamer came into this port [Hamburg] a little late, and we were all hanging about the bridge for a long while in the utmost excitement over the expectation of learning to know Mathilde, Heine's wife. At last the ship approached, and my uncle came ashore. He had grown a little stouter, had nothing external about him that looked sickly, and had on his arm a stately lady in a simple gray travelling dress. Mathilde was a really very beautiful woman of tall figure, somewhat luxuriant lines and lovely oval face framed with chestnut hair, red, full lips which showed pretty, white teeth, and large expressive eyes which shot fire when under excitement.

We were destined to see these fine eyes flash very soon, when, after a joyous greeting, my father led her to the carriage and handed her a box after she had entered—but with a start of pain let it fall as he felt his finger sharply bitten. A shrill cry escaped from Mathilde, for in the box was Cocotte the parrot, her darling, which she had brought from Paris.

"Heavens, what carelessness to scare him so, after poor Cocotte has just been so seasick!" said she in an irritated tone.

But happily Cocotte had sustained no injury, and smiling joyously the beautiful woman's features smoothed themselves out. My uncle approached laughing loudly, and said: "Dear brother-in-law, you nearly forfeited Mathilde's favor forever; I wrote you that I would come with my family, that is to say, with my wife and parrot, and now you ignore the latter entirely until he has to introduce himself to you with his bite!"

Cocotte was an uncontrolled, evil-disposed creature, which began to clap his beak and scream savagely when in a bad humor, a thing which was extremely irritating to the poor poet with his many headaches.

One day Mathilde rushed into the room when Cocotte had an attack of the cramps. "Heine," she sobbed, "Cocotte is dying." And Heine replied in German, not understood by Mathilde, "God be praised;" but the prayer came too early, for the bird returned to health.

The translation is by Charles de Kay, who has done his work excellently. The volume has four portraits. [Cassell, 12mo, $1.50.]

Of the greater educational reformers, Froebel is the latest in point of time and the one whose direct influence at the present day is most marked and most widely disseminated. The literature of education receives a contribution of marked value in Mr. H. Courthope Bowen's *Froebel, and Education by Self-Activity*. It comprises a brief biographical sketch of Froebel and an account of the development of his theories of education and of the vicissitudes of his career while putting them into practice. "The Education of Man," Froebel's philosophical statement of his conception of the underlying principles of education, is expounded, his plan for fostering the germs of character and bringing the faculties to a healthy and complete development is unfolded, and the *rationale* of his system is clearly explained. More than any other of the volumes of the series of the Great Educators does this one appeal to parents and instructors of younger children, particularly to all who wish to know clearly the meaning and value of the Kindergarten System. [Scribners, 12mo, $1.00, *net*.]

The new volume of reminiscences of the distinguished barrister and magistrate, Montagu Williams, in his *Round London*, are rich in studies of London types, from the wife-beater and the fakir of the East End to the prosperous "promoter" or stock broker of the West End. The author's experiences with all manner of men, in his practice as a barrister and during his service as magistrate at the Thames Police Court, made him a close student and a quick reader of human nature. His book is full of racy portraits of typical London characters and of pictures of scenes which have come under his observation. In describing, for instance, the London Hospital, he notes that when the surgeon goes through a ward with a throng of students at his heels he occasionally gives a lecture, even for twenty minutes or longer, about some case. "One would imagine," he adds, "that the patients themselves would find this very galling and obnoxious. The very reverse, however, is the case. There is a great deal of jealousy on the subject, and if A's case is lectured on and B's is not, B passes the rest of the day in the highest possible dudgeon." [Macmillan, cr. 8vo, $1.25.]

A GROUP OF HISTORICAL WORKS.

THE period which Professor Sloane has treated in his volume, the second of the American History Series, is *The French War and the Revolution*, the heroic period of our history. The limits of this period are the years 1756 and 1783, which mark the declaration of war between England and France and the treaty of Paris. Within these limits occurred the stirring events of the Seven Years' War in the wilderness and on the frontier, which first tested the military qualities of the Colonial militia, and the momentous struggle of the Revolutionary War. The story, while necessarily condensed, is interestingly told, but its distinctive merit is its furnishing within brief compass a clear and succinct view of the leading facts in their relations to each other and to the events which were bringing the Colonies into more complete and harmonious union. Professor Sloane's account of the causes of the struggle, of the reasons for its taking just the course it did, of the development of the new relations into which the Colonies came, and of the evolution of a new form of government, is most ably presented; and this feature gives his volume a philosophic character that elevates it far above a mere account of battles and historic events. [Scribners, 12mo, $1.25.]

The rise and growth of *The Tuscan Republics* form the subject of the last volume of the Story of the Nations Series, the author being Bella Duffy. The early wars and political rivalry between these States—Florence, Siena, Pisa and Lucca, and the struggles of the people themselves against the tyranny of their rulers, kept these republics in such a state of ferment that the narrative of the public events leaves little room for any account of the intellectual life of the time. The author's brief summary of the art and literary movement of the Renaissance is wholly inadequate. For this movement, so general and so brilliant, was a reflex of the spirit of the people, and deserved a fuller and more philosophical treatment as a visible sign of the thoughts that were filling men's minds, notwithstanding the strife of parties. In this view of the case a great painter or a great architect, in an age when painting and architecture were at their zenith, is of as great historical significance as a great reformer



From "The Tuscan Republics." G. P. Putnam's Sons.
JUDITH, BY BOTTICELLI, UFFIZI GALLERY, FLORENCE.

or a great ruler; and a famous school of sculpture may exert as great an influence on the course of events as a bloody battle. But this is not the point of view from which this book is written. Renaissance art is liberally drawn upon, however, for the illustration of the volume. [Putnams, 8vo, $1.50.]

The philosophical method of historical research, the method which not only deals with the details of war and politics, but which seeks for causes and effects in the minds and hearts of the people and their rulers, is illustrated in *The Dawn of Italian Independence.* The period occupying the chief attention of the author, William Roscoe Thayer, is from the Congress of Vienna in 1814 to the fall of Venice in 1849. Before presenting his picture of the gradual regeneration of the Italians during the first half of the present century, Mr. Thayer sketches broadly and intelligently the history of Italy from the time of the Romans down to this era. In speaking of the intellectual activity of the Italian republics after the Dark Ages, he says:

In no other country in the world, not even in Greece, has a race manifested so varied a sensibility as in Italy. The wonderful keenness, delicacy and energy of the Italian character, responsive to the smallest diversity of place and condition, blossomed in new forms of individuality, each differing from the rest. At a time when England or France had hardly one from which the national life blood pulsated through all the members of the people, in Italy there were a score of such centres, each distinct, each throbbing with life. Indeed, there were too many hearts, too many little republics; the competition among them was too incessant; the area from which each drew its sustenance was too narrow. Having exhausted their own store, they fell to devouring each other, till tyrants, mightier and more rapacious than they, came and found them an easy quarry.

No nation, says Mr. Thayer, grew out of this state of affairs, because local competition was too vehement to allow the republics to merge their individual privileges for the sake of a larger collective freedom. Nicolo the Pisan, Arnolfo, Giotto, Dante, Petrarch and Boccaccio, all Tuscans, "are names which, viewed individually, shine among the brightest in the constellations of Art and Learning; but they represent more than themselves, more than the isolated achievements of genius. A whole race expressed itself through them—a race sensitive to the least touch of beauty, brimming with the wine of passion, trained and stimulated and disenthralled by all varieties of experience." Finally—the temptation to go on quoting indefinitely from these illuminating pages is well-nigh irresistible—the motive of the Medicean and other rulers in encouraging art is thus analyzed:

How adroit they were, those tyrants! How thoroughly they understood all the wiles by which a high-spirited and suspicious people could be brought almost unawares under the yoke! The vulgar tricks—the *panem et circenses*—by which the imperial tyrants had amused and lulled the Roman populace could not have allured the intellectual Tuscans; for them the decoy must be more spiritual and more cunning. So the tyrants of the Renaissance encouraged Humanism in all its forms. They drew round themselves whosoever was eminent in letters or in art. At their courts, the manifold genius of Italy had full play to express itself in everything except government. Outside of this reservation the poet, the painter or scholar was free. He was extolled; he was almost deified. Princes vied with each other to secure his services; they were ready to go to war over him. The spirit of art, which quickened Italy from the fourteenth to the sixteenth century, poured forth imperishable works, and the lords of the cities shone in the light reflected from those works.

We have been lured into giving such full selections from the preliminary chapters of Mr. Thayer's work, that we have no space left in which to comment upon his narrative proper—the Italy of the first half of this century. But from the foregoing it will be seen that his style, more metaphorical than most historians permit themselves, is as lively and vivid as his thought is clear and searching. [Houghton, Mifflin & Co., 2 vols., 12mo, $4.00.]

In the *Rise of the British Dominion in India,* Sir Alfred Lyall seeks to give an explanation of the combination of the determining causes and events, in Europe as much as in Asia, that have brought England to ascendancy in India. The story really begins with the formation in 1702 of the East India Company, and with the first systematic attempt of the English to gain control of the coast trading stations. For sixty years the French contested this control with them, giving way finally before a stronger government and a higher military skill. For the following hundred years—say from 1757 to 1857—the conflict was between England and the native Powers. This was a romantic period in English history, revealing Lord Clive's military daring and administrative sagacity, in the conquest of Bengal; the succeeding government, with its melancholy sequence, of Warren Hastings; and the successive administrations of Lord Cornwallis and Lord Wellesley and others. All of these men were searching for that which English statesmanship has not yet been able to find—a stable and scientifically defensible land frontier. [Scribners, 12mo, with colored maps, $1.50 *net.*]



From "Tropical America." Copyright, 1893, by Charles Scribner's Sons.

MARKET SCENE, DANISH WEST INDIES.

THE STORIES OF TRAVELLERS.

A NUMBER of books have appeared in recent years about South America. Most of them contain the writers' impressions, more or less picturesquely set forth, of the superficial aspects of the exotic civilization of these Tropical and sub-Tropical countries, the information being much of the same sort and of like value as that which an American tourist brings home after a month in Italy or Spain. In *Tropical America* Isaac N. Ford gives us an altogether different book from these—one that considers, from the point of view of a trained observer and a careful student of international questions, the commercial, industrial, political and social conditions which prevail in the various South American States, as well as in Cuba and Mexico. For many years the Foreign Editor of the New York *Tribune*, Mr. Ford was unusually well equipped by previous study for the task of getting to the bottom of some of the deepest and most important commercial problems which now engage and will hereafter engage the attention of our Government and of our manufacturers. Moreover, his book is the fruit not of a rapid survey, but of a journey which lasted nine months, and which thus enabled him to pursue his inquiries with care and thoroughness. The facts which he presents regarding the present conditions and the prospects of the South American republics, especially touching the commercial and political relations of these countries with the United States, are of the utmost importance. In addition to its serious value in these respects Mr. Ford's book is entertaining in its analysis of national character and in its pictures of unfamiliar aspects of South American life, all presented in



From "Our Cycling Tour in England." A. C. McClurg & Co.

RURAL ENGLAND.

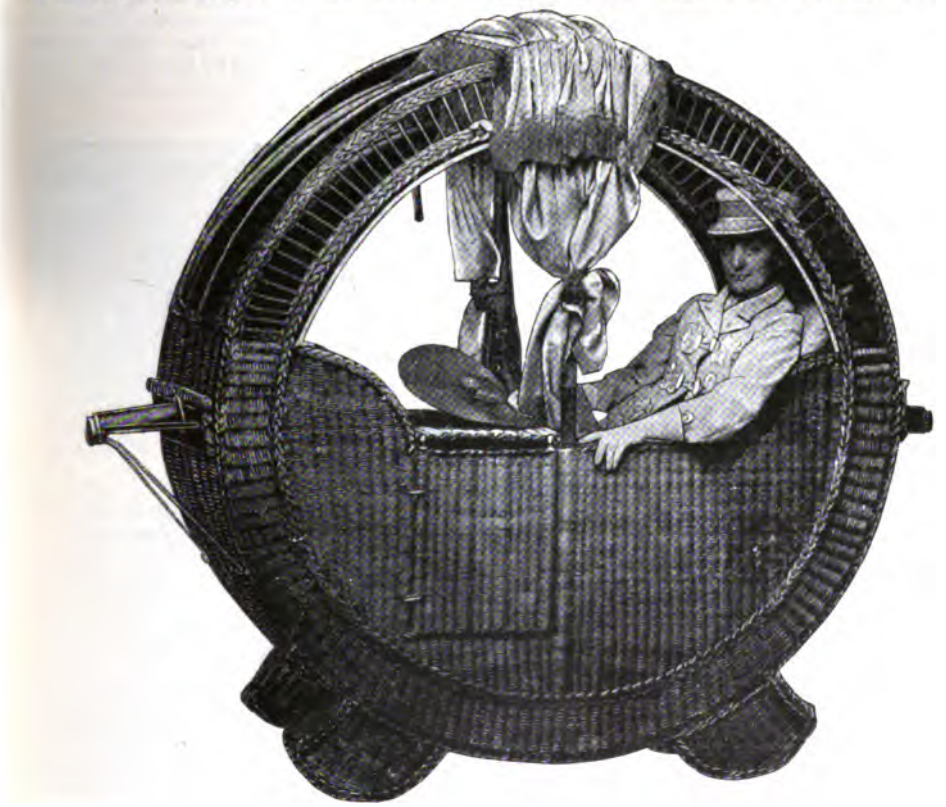
a clear, animated style. As to the future of Brazil, as the Brazilians view it, he says:

There are two phrases which are constantly heard in Brazil. One is, "Wait a little," and the other is, "Be patient." Each reveals a national habit of deliberation and procrastination formed under the influence of an enervating climate. From race instinct Brazilians have adapted themselves slowly and mechanically to the altered political and social conditions under the Republic. As they are never known either to make haste in business or pleasure or to be anxious for the morrow, they have not expected republican institutions to accomplish at once the work of national regeneration. They have been content to wait a little and to be patient. This is a quality of mind which has reconciled them to a gradual and laborious fulfilment of expectations of material progress inspired by the overthrow of the Empire. They believe that they have entered upon a future of brilliant promise. They know that Brazil is a country whose resources are practically inexhaustible; that there is hardly a plantation or forest product of tropical climes which cannot be raised under the most favorable conditions on their soil; that their mountains are rich in iron, lead, gold, and precious stones; that their river system is unparalleled, and that they have all the requirements for making a wealthy and powerful nation. The Provisional Government was irregular in its processes and arbitrary in its decrees, but it opened a way for the industrial development of the most wonderful country on the face of the earth. Faith in the future of Brazil has reconciled the people to disordered finances, temporary military usurpation, and constitutional anomalies. They have consoled themselves with the reflection that democratic and industrial progress has been retarded there, as elsewhere in Latin America, by prevailing conditions of popular ignorance, but that republican institutions in the end will inevitably accomplish their perfect work.

Mr. Ford's book has numerous excellent illustrations. [Scribners, cr. 8vo, $2.00.]

In *Our Cycling Tour in England* Reuben G. Thwaites, Secretary of the State Historical Society, of Wisconsin, tells the story of a summer jaunt which he and his wife took on their "safeties" along the by-roads of England, through some of the quietest and most picturesque portions of the island. His pictures of English rural scenes are flavored with some charming little character sketches and with a strong dash of personal adventure, which make altogether very agreeable reading. One gets many glimpses of out-of-the-way corners and odd customs that the ordinary tourist sees nothing of. The volume is illustrated with reproductions of several photographs. [McClurg, 12mo, $1.50.]

Apparently the motive which prompted Mrs. M. French-Sheldon to undertake the journey of one thousand miles among the tribes of East Africa, which she has narrated in her book *Sultan to Sultan*, was a desire to prove that tact, kindness and generosity when exercised by a woman would be efficacious in dealing with African savages. It was a novel experiment for a woman to make; and measuring the results, literary and scientific, by the sacrifice involved, the game was certainly not worth the candle. Her book is not without interest as a story of what a strong-willed, plucky, resourceful woman can do, but its value in other respects is not obvious. It has many illustrations from photographs and drawings, some of the reproductions being poor. [Arena Publishing Co., 8vo, $5.00.]



From "Sultan to Sultan." Arena Pub. Co.

A QUIET SIESTA IN MY PALANQUIN.

Of more importance and of deeper import than most of the superficial books about Columbus that have been published in the past year is *The Last Voyages of the Admiral of the Ocean Sea*, by Charles P. MacKie. The book consists of a narrative, summarized from the writings of Columbus himself and of his companions, of his voyages after the first one of discovery, and of his relations with Ferdinand and Isabella. It is made at first hand from the original Spanish. In the case of Columbus, says Mr. MacKie, "the record is singularly full and clear, actions and motives alike being set forth with transparent simplicity;" and he relies upon the narrative thus based upon the official records to vindicate Columbus's character and the loftiness of his purposes, as against the charges of his present-day accusers that he was "a maundering, hypocritical sentimentalist, besotted with ambition and sordid avarice, who, by the grace of Fortune and the Trade Winds, stumbled upon our western world while leading a filibustering expedition to the eastern shores of Asia." Mr. MacKie presents the evidence and invites the reader to draw his own conclusions. [McClurg, 8vo, $1.75.]

NOVELS AND SHORT STORIES.

BALZAC'S "Les Deux Poètes" and "Ève et David," the first and third parts of "Illusions Perdues," are translated by Miss Wormeley under the title of *Lost Illusions*. The second part, which forms an independent history, will appear later. The account of the youth of the two young men David and Lucien, of the printing business in which they are engaged, of Lucien's love for Madame de Bargeton, and of David's passion for Eve, Lucien's sister, is an extraordinarily entertaining picture of French provincial life and character. One scarcely knows which to admire most—Balzac's wonderful mastery of the details of the printing business as carried on in the provinces or his marvellously vivid and subtle character studies, and his merciless analysis of the ignoble and petty motives and forces at work in provincial society. Here is a portrait of the woman who is a leading figure n the story·

For Madame de Bargeton all things were sublime, extraordinary, amazing, divine, marvellous. She was animated, angered, or depressed ; taking a fresh spring, she would fall back upon herself, gazing at earth and heaven with eyes full of tears. She spent her life in perpetual admiration, and wasted her strength in curious dislikes. She envied Lady Hester Stanhope, the blue stocking of the desert. She longed to be a sister of Sainte-Camille, and die of yellow-fever in Barcelona, while nursing the sick ; that, indeed, was a noble, a grand fate ! In short, she thirsted for all that was not the clear water of life flowing in hidden ways. She adored Lord Byron, Jean-Jacques Rousseau, and other poetic and dramatic beings. She had tears for all misfortunes, and trumpets for all victories. She sympathized with Napoleon vanquished, and she sympathized with Mehemet Ali massacring the tyrants of Egypt. She encircled genius with a halo, and believed that those who were gifted with it lived on light and perfume. Some persons thought her harmlessly crazy, but a true observer would have seen in these things the fragments of a great emotion destroyed as soon as it existed, the ruins of a celestial Jerusalem—in short, a love without a lover. This was, indeed, the truth. [Roberts, 12mo, $1.50.]

In the Three Zones, F. J. Stimson's last volume, contains three stories which attest the author's breadth of view and his knowledge of very varied types. One of these stories relates the experiences of a young student in a Maine college who fell under the influence of a German professor, a materialist, whose power was exerted in a strange manner and to a strange purpose. A charming love story, full of humor and odd character studies, has its scene laid in Alabama. And finally the last story deals skilfully with a group of people in Caracas, Venezuela, the widely separated scenes of the three clever tales explaining the apt title which Mr. Stimson has given to his eminently readable collection of stories. [Scribners, 12mo, $1.00.]



From "A Golden Wedding and Other Tales."—Copyright, 1893, by Harper & Brothers.

THE CAKE WALK.

A new and cheaper edition appears at the same time of Mr. Stimson's collection of twelve stories—tragic, dramatic, pathetic and humorous, *The Sentimental Calendar*. The volume contains many admirable examples of the art of short story writing, notably "Mrs. Knollys" and "Two Passions and a Cardinal Virtue," the little drama which formed the basis of the play by Mr. Stimson which was produced in December by the Theatre of Arts and Letters. The stories are illustrated by F. G. Attwood. [Scribners, 12mo, $1.00.]

Ruth McEnery Stuart has gathered a half dozen dialect stories of Southern life into a volume called *A Golden Wedding and Other Tales*. Her treatment of the negro is somewhat similar to that of Mr. Harris. The use of the dialect makes the stories somewhat slow reading, but the patient student will get much enjoyment from their humor and pathos, the title story in the volume being particularly rich in these qualities. [Harpers, 12mo, $1.50.]

The fourth volume in the Dryburgh edition of the Waverley novels is *Rob Roy* (Macmillan, 8vo, $1.25), which has ten illustrations by Lockhart Bogle. The publication of Lord Lytton's novels of life and manners is begun with *Pelham Falkland* (Little, Brown & Co., 2 vols., $3.00), each volume of which has an etching by Garrett.

NEW BOOKS ON VARIED SUBJECTS.

THE exponents of the "Higher Criticism" and the advocates of the revision of the Westminster Confession have in the Rev. Dr. W. G. T. Shedd an uncompromising opponent who has long been eminent as a leader of the conservative element in the Presbyterian Church. Dr. Shedd is the author of a new book, *Calvinism, Pure and Mixed*, the scope and purpose of which are thus admirably stated by the author in his preface:

> The aim of the author is twofold: first, to explain some of the more difficult points in Calvinism, and thereby promote the reaffirmation of the Westminster Standards pure and simple, precisely as they were adopted by both schools in the reunion of 1870, instead of the revision of them as now proposed, which had it been urged at that time would have been fatal to the cause of reunion; and, secondly, to justify and defend before the human understanding, that intellectual and powerful system of theology which had its origin in the Biblical studies and personal experience of the two most comprehensive and scientific theologians of Christendom, Aurelius Augustine and John Calvin.

There is no theologian more competent than Dr. Shedd to present the conservative side of this controversy with vigor, knowledge and clearness; and his book is of uncommon value as an authoritative statement of the position of the opponents of revision in the light of the latest developments. It discusses Preterition, Infant Salvation, Inerrancy, Predestination and the Westminster Standards and the "larger hope" with a lucidity and acumen which every layman can appreciate. [Scribners, cr. 8vo, $1.00.]

The publication of the tenth volume of the new edition of *Chambers's Encyclopædia* brings this important work to an end. The volume is rich in contributions by eminent men, and in its maps and illustrations is fully up to the standard of its predecessors. George Saintsbury writes of Zola; Professor Palgrave, of Wordsworth and Tennyson; "Cavendish" (Henry Jones), of Whist; Mr. A. R. Spofford, of Washington City; Austin Dobson, of Horace Walpole; Professor Shaler, of the Geology of the United States; Philip Gilbert Hamerton, of Turner and Titian; John Burroughs, of Thoreau; Mrs. Annie Besant, of Theosophy, etc., etc. We have quoted liberal extracts elsewhere from Mr. Ritchie's biographical sketch of Thackeray. The work has been about five years in course of publication, and has amply fulfilled the promises of the publishers. Nearly a thousand authors—"many of them," as the publishers truly say, "of the first eminence, and all specially qualified for their work," have contributed to the pages of the ten handsome volumes, and have given the stamp of authority and accuracy to the work. There are no fewer than 102 maps and plates in the ten volumes, besides hundreds of illustrations. The edition is in reality a new work, and in view of its many admirable features there is no doubt that its low price will make it a very popular work of reference. [Lippincott, 8vo, 10 vols., $30.00.]

The fascinating subject of heredity bids fair, through the investigations of Professor August Weismann, of the University of Freiburg-in-Baden, to emerge from the cloud of speculation and conjecture into the clear air of certainty. His researches have already carried him far

beyond the point reached by Darwin and Spencer, and have resulted in the enunciation of a theory of heredity which he explains in full in a new book, *The Germ-Plasm*, and the importance of which cannot easily be overestimated. How important this theory is may be inferred from the author's brief statement of its outlines:

The growth of this book has been very gradual. What first struck me when I began seriously to consider the problem of heredity, some ten years ago, was the necessity for assuming the existence of a special organized and living *hereditary substance*, which in all multicellular organisms, unlike the substance composing the perishable body of the individual, is transmitted from generation to generation. This is the theory of *the continuity of the germ-plasm*. My conclusions led me to doubt the usually accepted view of the *transmission of variations acquired* by the body; and further research, combined with experiments, tended more and more to strengthen my conviction that in point of fact no such transmission occurs. Meanwhile, the investigations of several distinguished biologists—in which I myself have had some share—on the process of fertilization and conjugation, brought about a complete revolution in our previous ideas as to the meaning of this process, and further led me to see that the germ-plasm is composed of vital units, each of equal value, but differing in character, containing all the primary constituents of an individual. These "*ancestral germ-plasms*" ("Ahnenplasmen"), or "*ids*," as I now prefer to call them, afforded additional matter wherewith to construct a theory of heredity, though much was wanting to render it complete.

With characteristic modesty Professor Weismann presents this theory in the form of an inquiry rather than of an established system, addressing himself not alone to specialists but to all who are interested in biological problems. He considers the subject in its relation to animals and plants as well as to man, and his facts and his conclusions are of the greatest scientific value. The volume is translated from the German by Professor W. Newton Parker and Harriet Rönfeldt, and has twenty-four illustrations. [Scribners, 12mo, $2.50.]

The last volume in the Unknown Library, *At the Threshold*, by Laura Dearborn, is a highly imaginative and poetic narrative of experience after death—a fancied echo from the spirit world. Of course all efforts to penetrate the veil that hides the present life from the hereafter must be vain; and no picture of the realm of spirit life, especially when painted in the colors of the material, can be convincing as a revelation; but it can stir and interest the imaginative reader—and this little book does both. It is pervaded by broad but fervent religious sentiment and a tone of exalted spirituality; while its descriptive passages reveal a luxuriant imagination and considerable poetic feeling. [Cassell, 16mo, 50 cents.]

NEW BOOKS AND NEW EDITIONS.

Donald G. Mitchell's two most popular books, *Reveries of a Bachelor* and *Dream Life*, appear in a new Edgewood Edition in a dainty sixteenmo size and printed from new plates. [Scribners, each 75 cents.]

The last volume in the reprint of the first edition of Dickens's novels is *David Copperfield*, the original illustrations being a feature of the work, and each volume having a preface by Charles Dickens, the son of the author. [Macmillan, cr. 8vo, $1.00.]

Rousseau's collection of reflections, observations and advice on the education of a youth, called *Emile*, has been translated, abridged and annotated by William H. Payne, Chancellor of the University of Nashville, and is added to the International Educational Series. [Appleton, 12mo, $1.50.]

Whist Nuggets is a new volume in the Knickerbocker Nuggets Series, being described as "certain whistographs, historical, critical and humorous," selected and arranged by William H. McGuckin. It is a book in which the lover of whist will be apt to find something entertaining. [Putnams, 16mo, $1.00.]

How Do You Spell It? is a book designed by W. T. C. Hyde to teach spelling by a new method. In these alphabetical lists of the words in common English speech and writing the letters which give the most trouble are printed in full-faced type, the intention of this device being to stamp correct English orthography ineffaceably upon the visual memory. [McClurg, 12mo, $1.00.]

Great danger of misleading a reader is incurred when a writer summarizes the work and influence of an author in a sentence or allows looseness of statement to take the place of exactness. This danger is especially great in the case of a book such as Miss E. S. Kirkland's *Short History of English Literature*, which is addressed to young people. She is a safe enough guide in her statements of the estimates which time has placed upon the work of the English authors who have passed into history. But only a few would agree with her in characterizing Green's "Short History" as "the finest piece of philosophical writing which takes in the whole history of England." [McClurg, 12mo, $1.50.]

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of* THE BOOK BUYER, *Charles Scribner's Sons, 743-745 Broadway, New York.*]

655.—Will you please tell me something about F. J. Stimson, who wrote the story of "Los Caraquefios" in the January number of *Scribner's Magazine?* L. A. B.

He is a native of Dedham, Mass., about thirty-six years of age, a graduate of Harvard, and practises law in Boston. He has published "Guerndale," "The Crime of Henry Vane," "A Sentimental Calendar," "First Harvests," "The Residuary Legatee" and "In the Three Zones," just issued, the early ones under the pen-name of "J. S. of Dale."

656.—I should feel thankful to receive any information regarding Richard Realf, who is represented by five poetic selections in Browne's "Golden Poems." All to be learned of him in that work is that he was born in 1834 and committed suicide in 1878. P. K. F.

Realf was born in England, and his precocious poetical powers attracted the attention of Lady Byron, Samuel Rogers, and others, who caused a volume of his verses, with the title "Guesses at the Beautiful," to be published at Brighton in 1852 There is nothing remarkable in the volume; like most of the work of very young poets, it exhibits poetic sensibility rather than poetic power. But in later life Realf produced some very beautiful and strong poems. In 1854 he came to the United States, and was employed at missionary work in the slums of New York. Two years later he conducted a party of free-State emigrants to Kansas, where he got into journalistic work and made the acquaintance of old John Brown. He enlisted as a private in the 88th Illinois Regiment, served through the Civil War with great gallantry, and was mustered out as captain and brevet lieutenant-colonel. After that he led a checkered life, as journalist, lecturer, etc. He died in Oakland, Cal., and an effort is now being made to have a suitable stone placed at his grave. A complete edition of his poems has been announced several times, but has not yet appeared.

657.—(1) Where can a copy of a book called Egle's "Pennsylvania Genealogies" be obtained? (2) Where does the phrase "To know her was to love her" occur? H. S.

(1) Address the author, Dr. William H. Egle, State librarian, Harrisburg, Penn. (2) In Rogers's "Jacqueline."

658.—(1) What is the best edition of Poe's works? (2) Where can I get a copy of the Lincoln-Douglas debates, and in what work are his [whose?] speeches and letters to be found? (3) In which one of Brander Matthews's works does he give what he regards the ten greatest short stories? F. J. R.

(1) One published by A. C. Armstrong & Sons. (2) The only edition, so far as we know (Columbus, O.), has long been out of print and is quite scarce. Occasionally it can be picked up at a second-hand book shop. A clean copy is worth about $5. (3) The article is called "The Philosophy of the Short Story," and it is to be found in "Pen and Ink: Papers on Subjects of More or Less Importance" (Longmans, 1888).

659.—Two years ago I saw a short item in a paper relating how Sir Walter Scott, I believe it was, often had strange sensations that things he was doing or saying had been done or said before under like circumstances. It then went on to say that he was a something, or a believer in something, or had a certain malady. What was that something? Is it common? E. J. M.

Almost everybody has experienced that sensation. We do not recall anything special of the kind relating to Scott. But you can read a discussion of the phenomenon in the second and fourth chapters of Holmes's "Autocrat of the Breakfast-Table."

660.—Where in the Pentateuch is any mention made of the lion as found in Misraim? See Life of Bishop Colenso, by Cox, vol. 1, page 522. H. W. C.

661.—I am anxious to find the meaning of the group of angel heads painted by Sir Joshua

Reynolds. It seems they are meant to illustrate the growth of a soul, but there seems to be a variety of opinions as to the order in which the different stages of growth are to be understood. Can you either give me the order or tell where it may be found? E. B. D.

662.—Do you know of any more graphic or better description of the battle of Waterloo than is contained in Victor Hugo's "Les Misérables"? G. W.

No.

663.—Can you tell me who wrote a little poem called "Fate," which begins:

"Two shall be born the whole wide world apart,
And speak in different tongues"? H. B. W.

ANSWERS.

636.—The edition of Hayne's Poems published by D. Lothrop & Co. (Boston, 1882) claims to be complete. G. M. J.

640.—"The Spanish Friar; or, The Double Discovery," a play by John Dryden, written against the Roman Catholic priesthood, was produced in 1681. B. H. C.

642.—Does not your correspondent mean Hunt's "Popular Romances of the West of England" (3d edition, Chatto & Windus, 1881)? This was a common book a few years ago. G. M. J.

645.—Thomas B. Mosher, Portland, Me., claims to be the publisher of "the first American edition of George Meredith's 'Modern Love'—the only edition that gives the text as actually printed in 1862." T. B. M.

648.—The poem is entitled "Beyond," and is by Henry Burton. As I copied it in 1880, from *Littell's Living Age*, No. 1,855, it may have been published in that year. The third stanza is:

"Never a day is given
But it tones the after years,
And it carries up to Heaven
Its sunshine or its tears;
While the to-morrows stand and wait,
The silent mutes by the outer gate."

L. M.

649.—May not the portrait be that of the Spanish inquisitor, Peter Arbuës, who lived from 1441 to 1485? An account of him may be found in Meyer's Conversations-Lexikon, and probably in other books of reference. R. B.

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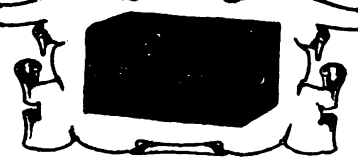
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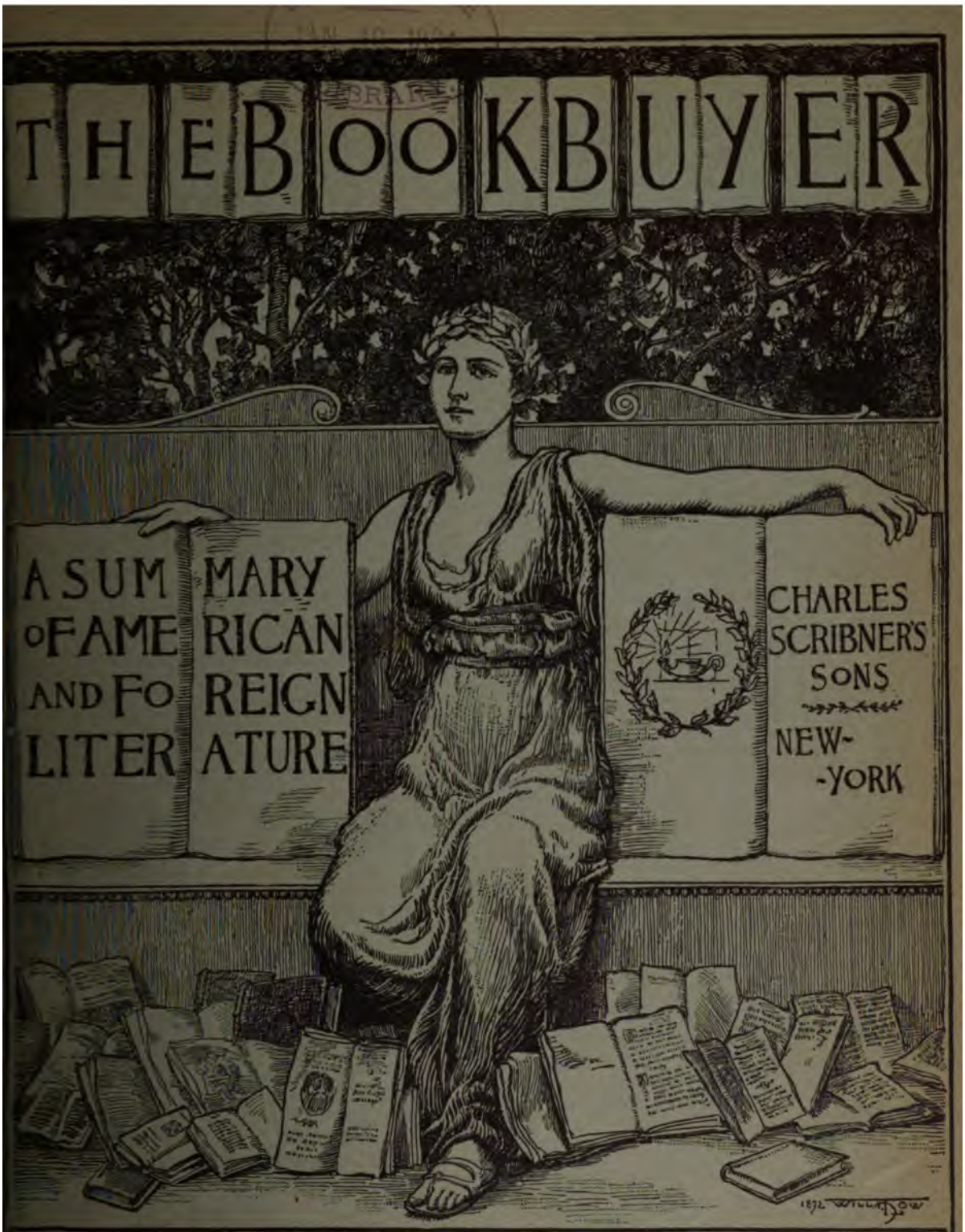
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H. Gaines

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THE BOOK BUYER

A SUMMARY OF AMERICAN AND FOREIGN LITERATURE.

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HYPPOLYTE ADOLPHE TAINE.

THE death of M. Taine, following quickly after that of Renan, leaves another conspicuous vacancy in the ranks of the Immortals. To English-speaking folk he is, of course, best known by his "History of English Literature," but that monumental work is only one of his numerous contributions to the literary product of France during the last forty years.

Hyppolyte Adolphe Taine was born in 1828, and at an early age gave promise of a remarkable career. He was fortunate in his youth in being thrown in contact with an uncle, a merchant, who had spent some time in America, from whom he gained a thorough acquaintance with the English language, thus early equipping himself for the work which has given him his widest fame. He learned Latin from his father, after whose death, when the boy was but thirteen, he was placed in a private school in Paris and subsequently in the Collège de Bourbon. There he gained prizes for a Latin essay and for two philosophical treatises, which procured him admission to the Normal School, where Edmond About, Francisque Sarcey and Prévost-Paradol were among his associates. He remained there three years, and then became a teacher under Government patronage; but owing to his pronounced opinions and his opposition to accepted theories, he succeeded in obtaining posts of only small importance. Having been appointed to a lucrative professorship in Paris, he was forced to relinquish it on account of governmental disfavor and to support himself by uncertain employment as a private tutor. During these years he devoted much time to the study of theology and philosophy, evincing a marked preference for Hegel.

In 1853 Taine obtained the degree of Doctor of Letters, and attracted a large amount of attention by the issue of his "Essai sur les Fables de La Fontaine," which created a great stir in the literary world by reason of its style and the originality of the views presented. In 1854 he secured a prize offered by the French Academy for an essay on Livy considered as a writer and historian. The next year the partial loss of his voice compelled him to resort to a warmer climate, and the result was his illuminating "Voyage aux Pyrénées," which proved one of his most popular works. At this period his favorite book was Spenser's "Faerie Queene." His next work was "Les Philosophes Français du XIX^e^ Siècle," a drastic criticism of Cousin, Jouffroy and others. Shortly afterward he paid his first visit to England and entered upon the work which bore rich fruit in his very popular "Notes sur l'Angleterre" and the famous "Histoire de la Littérature Anglaise."

This last was published in 1863 and the following year. In it M. Taine employed the psychological and scientific method of criticism, and produced a work of great power and origi-

nality, albeit with marked limitations. It attracted universal attention. A committee of the French Academy reported that it was worthy of a special prize, but this decision was set aside by the Academy itself in consequence of the vigorous assaults upon the book made by M. Cousin and Monsignor Dupanloup. The Bishop of Orleans denounced it as immoral. It is upon his "English Literature" that Taine's fame largely rests. It is, of course, much more widely read in England and America than in his own country, although the English translation is not of the best.

M. Taine was a voluminous writer. His latest and most comprehensive work bears the title "Les Origines de la France Contemporaine." The first volume of this, "L'Ancien Régime," was published in 1876. It has been followed by "La Révolution," "La Conquête Jacobine," and "Le Régime Moderne;" and a fifth volume was contemplated in which the author proposed to give his views on France under the republican form of government. His analysis of the character of Napoleon Bonaparte, in the fourth volume, was a masterly piece of criticism, and it is predicted by some of Taine's admirers that by this he will be longest remembered. Among his numerous other works may be mentioned his studies of Stuart Mill and Carlyle, "Les Ecrivains Anglais Contemporains," "Philosophie de l'Art," "De l'Idéal dans l'Art," and "Voyage en Italie."

In 1878 M. Taine was elected a member of the French Academy. He was not fond of Paris, and had no liking for society. He had a delightful home fronting on Lake Annecy, in the village of Menthon St. Bernard, in Savoy. It was furnished for comfort rather than elegance, and contained many interesting and valuable objects of art. He was a diligent worker, with a genius for research and a wonderful insight into the motives of conduct and the philosophy of events.

For some reason—it is said to have been an error first made by the *Revue des Deux Mondes*—there has been a widespread impression that M. Taine's first name was Henri, not Hyppolyte, and it so appeared three or four years ago on the cover of an American periodical to which he had contributed an article.

LITERARY AFFAIRS IN BOSTON.

BOSTON, March 15, 1893.

IN these modern days the mail of an author is a curious and bewildering assortment of curiosities. Besides the letters of the autograph fiend, more or less cunningly disguised, to which of course one pays no attention unless his vanity and good nature get the better of his good sense, there are so many amazing things connected or alleged to be connected with the profession of letters that it sometimes seems as if there was a large class of persons who devote life to producing absurdities which may bring literature into ridicule. By a single mail the other day, for instance, came to hand the card of a so-called Bureau of Information the prospectus and certificates of an Author's Instalment Publication Society, a letter from a lady who wished two sets of books for the Chicago Fair, and a circular from the compiler of what bids fair to be a singular work, which is to bear the stimulating title "Poetical Vocations."

The postal informed all who took the trouble to read it that the Bureau of Information supplies reliable information on the "most simple as well as the most erudite subjects," a phrase which is charming. It keeps on hand—"retains the services" is the phrase—"leading men in every department of knowledge, such as Law, Medicine, Literature, Libraries, Education, the Drama, Science, Electricity, Mechanics, Inventions, Business, Finance, Politics, Public Affairs, etc." It will tell "how to sell or buy a play, poem, story or novel;" and it must be evident at a glance how invaluable such a bureau will be to struggling men of letters. They have but to send twenty-five cents to the Bureau, and ask what is the matter with their unsalable work, and what to do to it, and the whole matter is settled. If they do not become famous after that it will be simply because they do not care to take the trouble. They will have the rule given them, and all that there is to do is to follow it.

The Authors' Instalment Publication Society strikes me as the most amazing appeal to idi-

otic conceit and vanity that was ever uttered. It emanates from Chicago, and it is a device whereby any author "can secure publication of his poems in book form on the instalment plan." There are now open, according to this document, three classes, A, B and C, each class to consist, when victims enough have been secured, of twenty-four poets. Of course on joining the class one is expected to pay for the privilege, and he continues to pay for the privilege once a month for two years. Each month the name of some member of the class is drawn, and his poems are published. The scheme is beautifully ingenious. The poet pays in class B, for instance, $10.50 each month. In return he receives seven certificates with face value of $1.50, each exchangeable for a copy of his book when published. These he is told that he can dispose of, and so "make the payment of subsequent monthly instalments without further investment" from his own funds! Poets are urged to join the classes at once even if their poems are not ready, as they will be given thirty days' notice in which to prepare the manuscript after their names are drawn. If we do not have in the land a great poetic Renaissance it will not be the fault of the Chicago publishers.

Along with the documents relating to this scheme was a circular informing the recipient that a book published by subscription contains selections from his poems—entirely without his leave—and that a copy would be sent him for $2.75. He was inclined to doubt the statement that a copy would be sent him at any price; and turned to the consideration of the letter in regard to the World's Fair. His conclusion on that matter may be looked upon as narrow and selfish and other disagreeable things; but it was to the effect that the piling up collections of volumes at such a place is idiotic, and that as he had now been asked to contribute seven sets of his published writings to different exhibits of the Fair, it was perhaps best to avoid bankruptcy and partiality together and trouble himself with sending books to nobody. Who wants to see anybody's books at such a place? The managers of the different exhibits would do better to have a row of boards painted and lettered with the names of whatever works they choose, and they will then have precisely what they desire at less expense to themselves and to the authors. As for the public, it will never be the wiser.

The "Poetical Vocations" deserves a word. The compiler explained in a note which accompanied the circular that she was a widow with three small children to maintain, and that therefore whoever is interested in poetry should aid her. The logic was not clear enough to be convincing, but it is given for what it may be worth. The object of the book is to aid young men and women at the threshold of life to determine what vocation should be theirs, by the help of selections from living poets—from living poets because they are more closely in touch with the time, one wonders, or because dead poets could not possibly subscribe for the book, while a living poet might be curious to see how his work has been used to convey information so practical? I confess that I am not clear how the thing is managed, and as I have not subscribed, I fear that I am likely to remain forever in the dark in regard to the method in which poetry is made to determine whether a man had better be a blacksmith or a clergyman, whether a girl should make up her mind to be a new Joan of Arc or learn butter-making. It opens up a vast field of thought.

During the month of April the long-delayed third and fourth volumes of the Hon. Edward L. Pierce's "Memoir and Letters of Charles Sumner" are to be brought out here. The statement is made that in preparing this work Mr. Pierce read nearly forty thousand letters left by Mr. Sumner—a statement at which one's blood runs cold and the dew of a dreadful anguish beads one's brow through sympathy. To read a quarter of that number of letters of the average correspondence of any man who ever lived would be enough to put one in a mad-house, and it is amazing that Mr. Pierce came through the ordeal alive and sane. The biography, however, is one which is of great importance, and which cannot fail to be received with an interest at once widespread and deep.

Another book which is to be brought out by Messrs. Roberts Brothers is "The Man with

Seven Hearts," by Arthur Burrell, a combination of little mystical tales and poems, with bits of humor and pathos intermingled, which has been a success in England, but which has not been much heard of here. It impresses one as being a very young book, and one which is markedly English in its flavor.

There has been once again here the talk of the founding of a critical journal, to be without advertisements, and to be so well endowed that it could for at least five years be independent of financial considerations. The details have been carefully arranged, the whole thing was all but ready, the money all but promised, and the whole thing has been blown into the air like a soap-bubble! Such is the fate of ideas too impractical for a practical age.

Arlo Bates.

BLACKFOOT AND PAWNEE INDIAN STORIES.

THE author of these two charming books, * Mr. George Bird Grinnell, has rendered a peculiar service both to the lovers of American literature and to those who are actively interested in practical measures for defending the rights and promoting the civilization of the North American Indians. Mr. Grinnell has been naturally drawn by a love of the wild life of the West and the keen instincts of a sportsman—which are at least partly responsible for his long and close association with the people who speak through his pen—to the task which he has performed with so delicate a sympathy, and a skill enhanced by the writer's instinctive subordination of self.

One cannot read the Blackfoot Lodge Tales without experiencing a series of intellectual surprises almost with every turn of the page; for through these tales come to the cultured reader the observations and thought of the uncultured primitive man, flowing none the less freely and without loss of quaint flavor on account of the channel of simple English which conveys them. These stories, some of them, no doubt, close transcripts of actual experiences in the history of the Indian tribe to which they relate, others tinged to a mellow twilight of veritable romance by the interposition of Indian imagination and Indian superstition, reveal qualities of mind in the red man which will astonish many who know him now only from the standpoint of prejudices easily accounted for by the incessant tragedies marking our contact with his race, and by the fact that his side of the story has generally gone untold.

These stories give us pictures of nature and of human events as they appear to the Indian mind. They, of course, reveal a narrow outlook; but how keen is their power of observation, and how strong and virile their descriptive force! These qualities naturally grow to some degree from the restricted nature of the Indian's situation; as the author remarks, his range of experience is limited to incidents inseparable from primitive life—the excitements and danger of the chase and of war, and to the closest contact with external nature. His habits and powers of mind and his code of ethics are all largely affected by these conditions. He has comparatively little reflective power, but a keen faculty of observation. His standards of right and wrong are in some respects quite different from our own, but they are as clearly defined, and he is perhaps more loyal to them than we are to ours.

As exercised within tribal limits we find much to admire in the Indian's behavior, also in the family relationship—less of quarrelsomeness, less of injustice in the former perhaps than is the case in one of our own communities; while in the latter often much kindness and consideration. Of course, beyond the tribal limits ordinarily the Indian's sympathies are slight. In war he sees ordinarily no rea-

* BLACKFOOT LODGE TALES: The Story of a Prairie People; PAWNEE HERO STORIES AND FOLK TALES: With Notes on the Origin, Customs and Character of the Pawnee People, illustrated. By George Bird Grinnell. Each, crown 8vo, $1.75. Charles Scribner's Sons, New York.

son why he should have mercy; but even this rule, as Mr. Grinnell shows in "The Peace with the Snakes," has its exceptions, and the Indian shows himself magnanimous beyond his creed to an enemy whom chance has placed within his power. In the story of "The Lost Woman," one of the finest, perhaps the finest of the series, is shown how marital affection of a high type may exist among Indians.

Among the Blackfoot stories Mr. Grinnell gives one of Kŭt-o'-yis, an Indian hero, whose supernatural birth is, as the name indicates, from a clot of buffalo blood, and whose life is devoted to redressing wrongs and overcoming various forms of evil. While the primitive life of every people develops heroes whose deeds become the pearls of national song and story, and familiarity with them might be supposed to lessen our interest in similar characters, there is a fresh and individual charm in the tale of Kŭt-o'-yis from the light which it throws upon the peculiarity of the Indian imagination and Indian ethics. We are interested in the individuality of the evils with which Kŭt-o'-yis contends, and in noting the lengths to which his reforming spirit runs.

Let those who suppose the Indian deficient in a keen sense of humor read the story of "Old Man" and "The Fox." "Old Man" is the Blackfoot Creator, and his adventures with the various animals of his creation are in the highest degree curious and original. The story of "The Fox" is perhaps the drollest among them.

Much that Mr. Grinnell says in his preface concerning the wrongs at our hands of which the Indian has to complain even up to the present time is true; but surely his sweeping statement "that the Americans are a conscientious people, yet they take no interest in these frauds. They have the Anglo-Saxon spirit of fair play, which sympathizes with weakness, yet no protest is made against the oppression which the Indian suffers," needs modification. The Indian Rights Association has for ten years (and kindred societies have done the same for a longer period) used every means within its power to expose and to prevent wrongs inflicted either by individuals or by the Government upon the Indians. In many instances it has been successful—notably so in the case of the proposed removal of the Southern Utes, to which Mr. Grinnell refers—for to the agitation of the society and to the unremitting efforts of its Washington agent, Mr. C. C. Painter, is due the failure of the bill which provided for the removal of those Indians. Numerous other illustrations might be given to show that while the American people have much to answer for in their treatment of the Indian, there is to-day at least "a saving remnant" which fully realizes our national responsibility for his protection and civilization, and is earnestly applying sound methods, based upon an accurate knowledge of the situation, to a solution of the problem. All who constitute this remnant owe a debt of gratitude to Mr. Grinnell for the additional evidence which he has presented in so attractive a form to prove that the Indians share with us the better qualities of a common humanity. *Herbert Welsh.*

ENGLISH NOTES.

LONDON, March 5, 1893.

IT seems so long ago since we lost Charles Dickens—it really is within twenty-three years—that it comes as a surprise to hear that his sister only died the other day. Mrs. Austin, whose death at the age of seventy-eight was announced recently, was the last of the family of four brothers and two sisters. The great novelist himself died in the prime of life, being only fifty-eight. But his influence lasted not only the whole of his life, but is just as great three-and-twenty years after his death, and more copies of his works are sold at the present time than ever.

Among the many attractions of the ensuing exhibition at Chicago, those appertaining to books will not be the least. I have just seen a very choice collection which is on the point of being despatched thither by Mr. Zaehnsdorf. They are fine volumes fittingly enshrined, rare editions in the most exquisite of jackets. Among them are "Posthumous Poems of Shelley, 1824," a marvel in brown morocco, with some dainty inlayings in color; "Mirelle, by Frederic Mistral," a superb folio, a rare speci-

men of the bookbinder's art, exquisite in its perfect workmanship and most elaborate tooling; "Moore's Irish Melodies," appropriately bound in green polished morocco, with a delicate shamrock and Celtic border and Japanese silk ends and fly-leaves; Shelley's "Laon and Cythna," 1818, a rare book in the rarest of bindings; the first edition of Keats's "Endymion," deliciously clothed in green levant morocco, finished with a Clovis Eve pattern; "Campbell's Poems," 1837, with designs after Turner, is a perfect lyric in light blue morocco, finished with a lovely Grolieresque design, surrounded with inlaid border of deep blue and lined with white watered silk; a large paper copy of "The Art of Bookbinding, by Zaehnsdorf," is a poem in brown morocco and elaborate gilt tooling, worked with tools of Le Gascon and Clovis Eve pattern; it is also notable for its beautiful inlayings; "Homer" (Pickering, 1831), large paper: this is a gem in its way, with its dark green morocco, with its elaborate Grolier tooling and its ends worked with dentelle border; "Sylvie," by De Nervat —a delicate dream in slate-blue morocco, remarkable for its double of light brown russia, tooled with a Persian floral design inlaid in colors, and light ribbed silk flies; "Poesies," by André Chénier, in brown morocco, distinguished by its interlaced borders, its rich double of red morocco and its elaborate inlaid gougework. These are only a few of the examples of the choice works going to Chicago. One feels inclined to echo the words of the merry rhymester who sang

"When Zaehnsdorf binds a book, one quickly sees
A book by Zaehnsdorf bound is bound to please!"

The bibliophile and lover of choice bindings, however, will have some cause for sorrow, inasmuch as when these volumes once reach Chicago we shall have very little chance of seeing them again.

Most assuredly London is well off for galleries. Bond Street has long been known as Great Art Street, and the Haymarket is bidding for the appellation of Picture Place, so numerous are the art shows, large and small, on all sides. The latest addition is the Grafton Gallery, in Grafton Street, out of Bond Street. This series of salons has been most admirably contrived. You entirely lose therein the cold formality of a picture gallery, and have all the comfort, ease and convenience of a large country house. It is full of surprises; it has plenty of odd nooks, quiet corners and quaint vestibules. You are not overpowered with a mass of pictures, for you see only a few at a time. Moreover, the place is well provided with plenty of comfortable seats and lounges, and it is one of the best-lighted galleries in London. The selection of pictures, too, is somewhat novel. The directorate have gone quite out of the usual course. They have hung their walls with specimens of the Scotch school and examples of French and Belgian impressionists. There is an idea of including in future shows pictures by leading American artists. This is an excellent notion, for though every one is familiar here with the best work of your artists in black and white, the generality of our picture viewers know absolutely nothing of your painters of history, of portrait or of *genre*, and little more of your *paysagistes*. If the managers of the Grafton Gallery are only able to carry out their project in this direction, the British public will indeed have cause for gratitude.

J. Ashby-Sterry.

Mrs. Humphry Ward recently delivered a lecture on "Christian Education" before the University Hall Guild, which was organized, says the *Christian Union*, from which we take these facts, by those in sympathy with the teachings of "Robert Elsmere." The lecture was in the nature of a defence of Christianity from her point of view. The alienation from the Christian religion, which is, as she says, "common among some of the best men and women of the present day, is the most wasteful, the most uncalled-for surrender of its own wealth that modern life can make." She declared again "that, both by inherent genius and by the irrevocable choice of men, Christ stands at the head of the spiritual life of Europe; and that, for the sake of its own religious welfare and in order not to dissociate it from many persons and things whom the mother would most wish it to love, a child must be taught Christ, even though it must not be taught the old Christian doctrines."



Specially Reproduced for THE BOOK BUYER *from a photograph by J. Thomson, London.*

KATE DOUGLAS WIGGIN.

AUTHORS AND BOOKS.

General Lew Wallace's forthcoming historical romance, "The Prince of India; or, Why Constantinople Fell," "has for its hero the Wandering Jew, conceived in an original form, while the heroine, Irene, Constantine the Emperor, and Mohammed the Conqueror are historical characters."

Among the books which the Scribners will publish this month, note of which has already been made in THE BOOK BUYER, are Mr. Finck's "Wagner and his Works," and "Homes in City and Country," by six authorities on architecture, landscape gardening, etc., which will be fully illustrated

Professor H. H. Boyesen has written a story illustrating the aspirations to secure a footing in New York society of a Western family, which he calls "Social Strugglers." A pleasant love-story supplies a thread of romance. The book will be published by the Scribners, who also have in hand a second series of "Day and Night Stories," by T. R. Sullivan.

Mrs. Kate Douglas Wiggin, who has made New York her headquarters during the past winter, has been in great demand as a reader of her own books, and has made numerous excursions to cities and towns within a radius of a few hundred miles for this purpose. The portrait of Mrs. Wiggin, which we give herewith, is a reproduction of an English photograph.

"Yale Lectures on Preaching" is the title of a new book by Rev. R. F. Horton, the author of "Revelation and the Bible," which the Macmillans have in hand. A new edition of Pepys's Diary, in eight volumes, edited by H. B. Wheatley, is announced by the same firm. It is said that it will be the first complete and exact transcript of the great Diarist's notes ever made. The first volume of the new edition of Professor

Bryce's "American Commonwealth" will be ready immediately.

Pierre Loti's "Jean Beury, Sailor," a translation of his "Matelot," is in preparation by the Cassells, as is also Zola's "Dr. Pascal." This firm also have in preparation "His Letters," a love-story told in epistolary form, by Mrs. Van Rensselaer Cruger; Dr. Edward Everett Hale's "A New England Boyhood," the illustrations for which have been made by Dr. Hale's son, who is now in Paris; and "The Lost Tenant," by B. L. Farjeon.

Professor Charles Eliot Norton is to edit the "Letters of James Russell Lowell" in two volumes, which the Harpers will publish. The same firm have about ready the second volume of Green's illustrated "Short History of the English People;" "Botany as a Recreation," illustrated, by Caroline A. Creevey; "Practical Lawn Tennis," by Dr. James Dwight, of Boston; and the Rev. Dr. J. W. Chadwick's paper on George William Curtis, the last named of which is to appear in the Black and White Series.

The work of collecting and arranging for exhibition at the World's Fair the books written by the women of New York State has been undertaken by the Wednesday Afternoon Club of this city. They desire that this collection, in order that it may be a thoroughly representative exhibition of real historical value, shall contain every book written by women born or resident in this State, the books of writers not living being greatly desired. Any books or information that will help on this work may be sent to the Wednesday Afternoon Club, Room 128, Bible House, Third Avenue and Ninth Street, New York City.

Douglas Campbell, whose "Puritan in Holland, England and America" was reviewed in THE BOOK BUYER a few months ago, died in Schenectady on March 7th, in the fifty-third year of his age. Mr. Campbell was graduated at Union College in 1860, and in the Civil War rose to the rank of major of volunteers. After the war he practised law in New York until a few years ago, when he began to suffer from a spinal disease, which compelled him to give up his professional work. His book, which was then undertaken, was the outgrowth of his discovery in the course of his legal studies that American laws and institutions owed a much greater debt to Holland and a much less debt to England for their origin than was generally supposed. His book is now in its fourth edition.

In a letter to an Eastern friend, Octave Thanet, whose home is in Davenport, Ia., thus describes her study:

My study is simple, but rather pretty—if you will not think such details trivial. It is hung in olive green paper of a small, conventional design, and the woodwork is in light shades of olive. There is matting on the floor and some Indian rugs. On the walls are some etchings and water-colors, and a couple of bas-reliefs. . . . There is no especial interest in my desk and typewriter—I like to compose on a typewriter—or my large writing table; but the leather-covered arm-chair before the table is more than a hundred years old, and once was a legislator's chair in the Pennsylvania Senate. . . . There is a portrait of my mother at twenty—a lovely picture which my father saw and fell in love with before he met my mother.

Octave Thanet's "Stories of a Western Town" is about ready to be published. The Scribners also have in preparation a new book on an attractive theme by the same author, "An Adventure in Photography," illustrated with photographs by the adventurers, a subject of which she is a master.



From Harper's Weekly.—Copyright, 1893, by Harper & Brothers.

THE LATE DOUGLAS CAMPBELL.



From "Wolfenberg." Copyright, 1892, by Harper & Brothers.

"AMÉLIE DUMARESQUE STEPPED STRAIGHT UP TO THE MAN."

NOVELS AND SHORT STORIES.

IN theme and in treatment, F. Marion Crawford's *Children of the King* is as far removed from his "Don Orsino" as it is possible to imagine. That he should be able to portray the characters of the peasant boatmen and fisher folk of Southern Italy with such truth to human nature, immediately after having given the public a vivid picture of the contemporary life of the Roman aristocracy, is evidence both of the breadth of his intellectual sympathies and of his versatility as a literary artist. His last story finds its motive in the effective contrast which is presented between the artificial adoration of a high-born heiress-hunter and the honest, simple, manly love of a sailor for a girl of an impetuous, romantic temperament. At first flattered and deceived by the personal graces and show of devotion which the young but penniless nobleman, San Miniato, bestows upon her, Donna Beatrice learns too late that she does not really love the man to whom she has given her word, and discovers quite by accident the ardent but, of course, hopeless affection which she has inspired in the young sailor, Ruggiero, one of the Children of the King, as he and his brother are called. The tragic finale of the story grows out of this situation, Ruggiero's devotion leading him to the carrying out of a somewhat diabolical plot to murder San Miniato, and to sacrifice his own life, for the sake of releasing Donna Beatrice of the necessity of marrying the man whom she has come to detest. The story is told with a befitting simplicity, and yet with great art. The secondary characters are carefully drawn, and the local color gives the tale a high and romantic charm. Here is the author's pen-portrait of the heroine of the story:

Donna Beatrice is a very pretty girl, aged nineteen or nearly, of greyhound build, so to say, by turns amazingly active and astonishingly indolent, capricious and decided in her caprices while they last, passionately fond of dancing, much inclined to amuse herself in her own way, when her mother is not looking, and possessing a keen sense of prime and ultimate social ratios. She is unusually well educated,

speaks three languages, knows that somehow North and South America are not exactly the same as the Northern and Southern States, has heard of Virgil and the Crusades, can play a waltz well, and possesses a very sweet little voice. She is undoubtedly pretty. Brown, on the whole, as to coloring—brown skin, liquid brown eyes, dark brown hair—a nose not regular but attractive, a mouth not small but expressive, eyebrows not finely pencilled, neither arched nor straight, but laid on as it were like the shadows in a clever charcoal drawing, with the finger, broad, effective, well turned, carelessly set in the right place by a hand that never makes mistakes.

[Macmillan, 12mo, $1.00.]



From "Island Nights' Entertainments." Copyright, 1893, by Charles Scribner's Sons.

"HAVE YOU HAD ENOUGH?" CRIED I.

William Black's new story, *Wolfenberg*, takes its name from the hero, an American artist, who has a wife with whom he cannot live, and who is drawn by artistic bonds and by a pure, high-minded friendship toward a young compatriot of his, Amélie Dumaresque, also a painter. The girl is devoted to him in her way, admires his genius, and enjoys his society and his rather fatherly protection. Of marriage, aside from the consideration of Wolfenberg's wife, she has not a thought. She believes that the conjugal bond is the destroyer of all true comradeship between a man and a woman. The introduction, however, into the lives of these two people of a young Russian, Paul Hitrovo, has a decided influence upon their relations, and brings about the pathetic ending of the story—how, we will leave the reader to learn. The other characters in the drama, most of the scenes of which take place on a Mediterranean steamer, are the interested spectators of and commentators upon the progress of affairs between the two Americans and the young Russian,—an irascible old army officer and a passionate poet, who is nicknamed Sappho, supplying the comedy element. The book is so filled with descriptive passages, incident to the visits of these leisurely pilgrims to places of classical or historical interest, that it requires considerable patience to search out and to follow the thread of the real story. [Harpers, 12mo, $1.25.]

One can get his fill of sensationalism of the Zolaesque kind in Paul Bourget's *Cosmopolis*. The author brings together in Rome in the salon of a Venetian countess, Madame Steno, a group of men and women from America and various European countries, and proceeds to construct his story of their relations to each other on the theory that when deep passions

are stirred heredity asserts itself with irresistible force. "These racial traits," he makes one of his characters say, "are scarcely visible in the civilized man who speaks fluently three or four languages, who has lived at Paris, Nice, Florence, here, the same life of elegance, so commonplace to look at and so monotonous. But let passion give a coup, let the men be touched to the bottom, then comes the conflict of characters, almost conflicts of races, all the more surprising the more remote the distance whence come the people thus met face to face." Whereupon the author lets loose a flood of passion that brings out these racial traits to the full. The idea underlying M. Bourget's purpose is not without its psychologic and literary value, but one cannot avoid regretting that he should have selected for his leading types men and women whose hereditary impulses, under stress of various forms of passion, lead them into extremes of shamelessness and into depths of degrading intrigue that, one would fain believe, were more characteristic of the Rome of Benvenuto Cellini's day than the Rome of the present. [Tait, Sons & Co., 12mo, cloth, $1.50; paper, 50 cents.]

The suggestions of Oriental romance which attach to the title of Robert Louis Stevenson's new book of stories, *Island Nights' Entertainments*, are amply borne out by the tales themselves. The longest and most important of these South Sea Island stories, "The Beach of Falesá," is as full of adventure and as swift in movement as the author's "Wrecker." It introduces some of the desperate characters among the South Sea traders, one of whom is inveigled into a mock marriage with a native girl who plays a leading part in the tale, and under whose influence the man's better nature finally asserts itself. There is, however, an abundance of fighting and intrigue, narrated with all the fire and brilliancy of style of which the author is the master. "The Bottle Imp" and "The Isle of Voices," the latter, by the way, a story of Hawaiian sorcery, are examples of Mr. Stevenson's art when he gives full play to his fantastic imagination and grotesque humor. In addition to their merit as stories they afford the material for an entertaining study of native character as affected by superstition. There are numerous illustrations in the volume. [Scribners, 12mo, $1.25.]

Arlo Bates's short stories, of which there are nineteen grouped in book form under the title *In the Bundle of Time*, are very pleasant reading for an idle hour. The author has a delightful sense of humor, which he uses to



From "An Old Beau," etc. Cassell Publishing Co.

"SHE HELD A SMALL GRAY KITTEN IN HER ARMS."

capital effect in many of these little society comedies—as illustrated conspicuously in "The Amateur Rehearsal," "The Man who Committed Bigamy" and "In the Jury Room." They are short and bright and altogether entertaining. The opening story of the burial of a supposed witch in a Maine coast village, in the middle of the last century, is a far more serious piece of work than the rest of the volume—strong in feeling, sombre in color and dramatic in form. [Roberts, 12mo, $1.00.]

Eight authors contribute to an illustrated volume of *Stories in Black and White*. They are W. E. Norris, who lays the scene of his romance in Paris; W. Clark Russell, who describes vividly the escape of a man from a Gypsy boatman who attempted to drown him; Thomas Hardy, whose story is of English village life; J. M. Barrie, who tells an amusing story of the theatrical career of a low comedian who married an actress; Mrs. E. Lynn Lynton, James Payn, Mrs. Oliphant and Grant Allen. There is something characteristically humorous and racy in Mr. Barrie's manner of drawing from "Jolly Little Jim" the narrative of his infatuation for the O'Reilly and of his renunciation of the stage in order to do away with his wife's professional jealousy. [Appleton, 12mo, $1.00.]

A series of burlesques of popular novelists, some clever and others dull, is contained in *"Mr. Punch's" Prize Novels*, by R. C. Lehman. Among the authors whose themes and styles are parodied are Mrs. Humphry Ward, Mr. Stevenson ("A Buccaneer's Blood Bath"), Rudyard Kipling, George Meredith, Mr. Barrie, Rider Haggard, Walter Besant, Hall Caine, Clark Russell, etc. The opening sentence of "Joanna of the Cross Ways" contains one hundred and fifty-nine words, and is a clever burlesque of Mr. Meredith's rather obscure and involved style. *Punch's* illustrations are reproduced in the volume. [United States Book Co., 12mo, $1.00.]

A Mere Cypher, by Mary Angela Dickens, has already been published in serial form as "A Modern Judith;" both titles are singularly appropriate. It is not often that an inebriates' "retreat" serves as a place of action in a novel, and to many readers there will be a morbid interest attaching to it. The hero of the tale is a fine young man who becomes dissipated through overwork. The doctor who undertakes his cure turns out to be a blackmailer, and it is his wife who brings the patient back to control of himself by appealing to his will power. The woman is an insignificant little creature, and what she manages to do before the tale is told will be a source of wonder to more than one reader. [Macmillan, 12mo, $1.00.]

Two new novelettes are added to the "Unknown Library," *Her Heart Was True*, by an Idle Exile, and *The Last King of Yewle*, by P. L. McDermott. Both are English tales, one early in the century, the other in the seventies. In point of excellence they are far ahead of two thirds of the longer stories published nowadays. The sweet character of Bessie is revealed when her lover comes home from the wars with a foreign bride, and this is only one of the many well-wrought-out scenes in these two books. [Cassell, each 50 cents.]

There are two stories recently published in which the heroes are both soldiers under Wellington, *Catherine*, by Frances M. Peard (Harper, 12mo, $1.00), and *Keith Deramore*, by the author of "Miss Molly" (Longmans, Green & Co., 12mo, $1.00). In neither does the course of true love run smoothly. To the first might be applied the old proverb that "beauty is but skin deep," and to the second, "there is no love like the old love."

The *motif* of *From One Generation to Another*, by Henry Seton Merriman (Harper, 12mo, $1.25), is the report of the death of a soldier in India that shall go uncontradicted in England. As this happens twice in the book, no end of lively complications ensue when the men return home. One of these men has an evil nature, and for revenge twenty years later sends out a report of the death of a younger officer, and cleverly makes the other accede to it. The idea is original and interesting.——*Dr. Paull's Theory*, by Mrs. A. M. Diehl (Appleton, 12mo, $1.00), is a psychological romance, which offers to the reading public more character studies of peculiar women than any other book we have recently read. From the daughter of a country squire to a princess, they all come under the physician's eye, and the results are set forth in his "theory."

There are plenty of people who will be glad to read once more two love stories of the old-fashioned kind. One is *Wedded by Fate*, by Mrs. Georgie Sheldon (Dodd, Mead & Co., 12mo, $1.50), and the other is by Beatrice Whitby, called *In the Suntime of Her Youth* (Appleton, 12mo, $1.00). In the first there is enough plotting and intrigue to furnish material for half a dozen modern realistic novels. The heroine as a hospital nurse is happily married at the very beginning, and it takes four hundred pages to show the reader how persistently her enemies tried to separate her from her husband. In the second book, fate is kind-

er in watching over Agnes Hackett, who not only gains a fortune by her first marriage, but gains a lover in her second. There is nothing new in this plot, but it is one that never grows old.

It is not necessary to be "well up" on horses to enjoy *One of the Bevans; or, Only a Horse Dealer*, by Mrs. Robert Jocelyn (Lippincott, 12mo, $1.00), he has done even better work. A few of these seven short stories have appeared in various magazines, and they are all delightful character studies.——Another book of *Stories and Sketches* is by Grace Greenwood (Tait, Sons & Co., 12mo, $1.00). Of the sixteen tales contained in the collection, none will be found more entertaining than "The Member from Carlow."



From "Stories in Black and White." D. Appleton & Co.

"HE SAT UP EXCITEDLY AND PEEKED NOT AT THE STAGE, BUT AT THE WINGS."

12mo, $1.00). With a haunted house and no end of love-making, the book will be sure to find many readers, who, if they may not ride well, can appreciate the terrors of his ghostship and the intoxication of first love.——Another young man of England in search of a vocation is described by Mary West in *A Born Player* (Macmillan, 12mo, $1.00). Although made a preacher by his friends, Matt Hare felt that he was born for the stage, as others have felt before and since his time, and under the magic influence of Edmund Kean he leaves the pulpit, and literally dies upon the stage.——John Seymour Wood has already posed as the delineator of what is known as "Society," in a novelette called "Gramercy Park." In his last book, *An Old Beau, and Other Stories* (Cassell, 12mo, $1.00), he has done even better work. A few of these seven short stories have appeared in various magazines, and they are all delightful character studies.——Another book of *Stories and Sketches* is by Grace Greenwood (Tait, Sons & Co., 12mo, $1.00). Of the sixteen tales contained in the collection, none will be found more entertaining than "The Member from Carlow."

David Christie Murray has written a strong tale, *Time's Revenge* (Harper, 12mo, $1.25), with a convict for its hero. Most of the scenes are laid in Australia, and the story is full of movement from the beginning to the end of the book.——*Gentleman Upcott's Daughter*, by Tom Cobbleigh (Cassell, paper, 50 cents), is a recent addition to the "Unknown Library." The quaint speech of the 1820 English peasantry is sure of finding an audience, and there will be even a greater charm about the faithful love of Ruth Upcott, who clings to her lover in spite of her father's opposition.——A young man has in his possession proofs of the rascality of another man. When he learns that the girl whom he adores is about to marry this rascal, he destroys the evidence of guilt and sails



From "Marriage." Roberts Brothers.

LADY JULIANA AND HER FATHER.

away to a far country. This is the theme on which is based a novel by Annie Thompson, called *A Moral Dilemma* (Longmans, Green & Co., 12mo, $1.00). It is doubtful if all young men would be as self-sacrificing, but this one serves the purpose of furnishing a new phase of character in modern story-telling.

Following the new editions that have recently appeared of Jane Austen's works comes *Marriage*, in a half leather binding similar to the Roberts edition, by Miss Ferrier. The author, Susan Edmonstone Ferrier, was born in Edinburgh in 1782, and died there in 1854. It was a happy thought to reprint in two volumes each her three novels, "Marriage," "Inheritance" and "Destiny," for they are well worthy of this honor. "Marriage" was published anonymously in 1818 by Mr. Blackwood, and won immediately the attention and admiration of Scott, who characterized it truly as "a very lively work." "Inheritance" appeared in 1824 and "Destiny" in 1831. In these stories Miss Ferrier gives some very sprightly and vivacious pictures of life in the Scottish Highlands, satire and humor, the latter of an old-fashioned sort, very different from that which Mr. Barrie employs, being made clever use of. *Marriage* is the story of the results of the runaway union of a gay, thoughtless, selfish, extravagant young beauty with the son of a Highland laird. At first they attempt to live with the young man's father, and an entertaining description ensues of the household and of their manner of life—all told in the form of rapid, racy, characteristic dialogue and of incident. Tiring of this dull existence, the young couple go to London, through the bounty of a friend, where Lady Juliana attempts to recover her place in high society, which she had forfeited by her runaway match. Fate had a good many troubles in store for them; and the author has succeeded admirably in preserving a consistency of character for them throughout their adventures. Each volume has an etched frontispiece. [Roberts, 2 vols., 12mo, $2.50.]

The fifth volume in the newly illustrated Dryburgh edition of the Waverley Novels contains *The Black Dwarf* and *A Legend of Montrose*. The illustrations are engraved by J. D. Cooper from drawings by Walter Paget and Lockhart Bogle. (Macmillan, 8vo, $1.25.) ——The last issue in the new edition of Lord Lytton's novels of society and manners is *The Disowned*, each of the two volumes having an etched frontispiece by Garrett. (Little, Brown & Co., 12mo, 2 vols., $2.50.)——Mr. Crawford's *A Roman Singer* is added to the new cheap edition of his novels. (Macmillan, 12mo, $1.00.)

Edgar Fawcett's *An Heir to Millions* portrays the luxurious externals of a rich financier's life. The attempt to solve the social problems involved in the distribution of wealth is made interesting, though the results arrived at were negative rather than positive. [Schulte, 12mo, $1.25; paper, 50 cents.]

BIOGRAPHY AND AUTOBIOGRAPHY.

HOW much of George Sand's "Histoire de ma Vie" is truth and how much is fiction, is a matter of dispute. But making due allowance for an active fancy and a vivid imagination, that part of her story of her life which describes her *Convent Life* has undoubtedly a substratum of truth. That it is an extremely entertaining narrative, as translated by Maria E. MacKaye—lively, vivacious, witty, abounding in brilliant sketches of the author's girl companions and in humorous accounts of the adventures and escapades of the romantic inmates of the English convent in Paris—is unquestioned. When she was placed in the convent by her grandmother, Aurore Dupin, or George Sand, as she came to be known later—who had been born in 1804—was not more than ten or eleven years old. She remained there three years. Here is a page from her account of her early experiences:

The nun who occasionally took Miss D——'s place was Mother Alippe, as plump and ruddy as an overripe lady-apple that is just beginning to pucker. She was not very gentle, but she was just; and although I did not get along with her very well, we all liked her extremely. Having charge of our religious instruction, one day she asked me where the souls of unbaptized children were languishing. I knew nothing about it, and had never suspected that there could be a



From "Convent Life of George Sand." Roberts Brothers.

GEORGE SAND. (*From a painting by Couture.*)

place of exile or punishment for these poor little things, so I boldly answered, "They are in God's bosom."

"What are you thinking of, wretched child!" half screamed Mother Alippe. "Didn't you hear me? I asked you where the souls of unbaptized children dwell."

I was very much confused, and one of the girls, taking pity on my ignorance, prompted me in a whisper, saying, "In limbo"—*aux limbes.* Her English accent deceived me, and sure that she was joking, I repeated, "Olympe"—*in Olympus*—turning round and bursting into laughter.

"For shame!" exclaimed Mother Alippe. "Are you making fun of the catechism?"

"Excuse me," I answered, "I did not mean to."

My evident sincerity appeased her, and she said, "Since your laughing was involuntary, you need not kiss the floor; but you can make the sign of the cross to recall your thoughts and bring you into a proper frame of mind."

The volume has a portrait of George Sand as a frontispiece. [Roberts, 12mo, $1.00.]

The dramatic revolution which brought to an end the Restoration in the summer of 1830 is graphically described in the last of the three volumes devoted to the Duchess of Berry in the Famous Women of the French Court. M. de Saint Amand's portrayal of the events which preceded the revolution which swept the old king, Charles X., from his throne—the charitable fêtes, the fashionable balls, the theatrical and operatic gaieties, the news of the taking of Algiers—is in striking contrast to the exciting and bloody scenes in the days of July, following the rise of the Paris populace against the king. The abdication in favor of the Duke of Bordeaux, the Duchess of Berry's son, and the departure of the king into exile are vividly pictured, the author enlivening the successive scenes with extracts from the reminiscences and memoirs of eye-witnesses, and noting many suggestive incidents which are ignored by the ordinary historian. The title of the book is *The Duchess of Berry and the Revolution of* 1830. [Scribners, 12mo, $1.25.]

The last piece of literary work which the late James Parton was engaged on was the life of *General Jackson*, just published in the Great Commanders Series. Mr. Parton was a master of the art of writing popular biographies, especially of American patriots; and this work, if it shows the effect of age in a comparatively subdued style, is nevertheless an entertaining book. Jackson's great achievement, the defence of New Orleans against the British veterans, is described in full and with much of the author's old-time spirit and effective use of suggestive and interesting detail and anecdote. He makes very clear the various steps in the conflict and the superb strategy which enabled Jackson, with his raw, ill-disciplined, half-armed levies, to make such a stout defence of the city; and through the whole narrative of Jackson's early life, as well as of his brief but glorious military career, the rugged, sterling character of the man is made to appear. The volume, which, by the way, has a portrait, is one of the best that has thus far appeared in the series. [Appleton, 12mo, $1.50.]

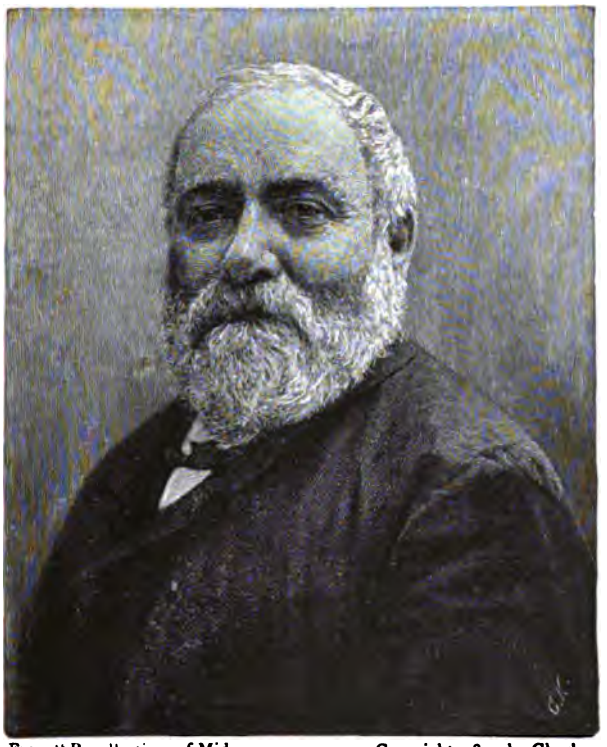
Charles F. Holder, the author of several books on natural history for young readers, contributes to the Leaders in Science Series a popular biography of Louis Agassiz. Mrs. Agassiz's "Life and Correspondence" of the great scientist must always remain the standard work upon which such books as Mr. Holder's are based, and one of the chief purposes of this review of his career is to stimulate in young minds a desire for a fuller knowledge of the man and of his achievements. The extent of those achievements, as well as the prodigious industry of Agassiz, is indicated by the full list appended to the book of his writings; and the list of biographies of Agassiz, including magazine articles and the more important newspaper reviews, points the way for any student who may care to pursue the subject farther. Here is a curious story of Agassiz when he was still a young man in Paris:

He was now working upon a fossil fish which is known to-day as *Cyclopoma spinosum*, and to be seen in *Recherches sur les Poissons Fossiles*. For a long time it puzzled him, and he put a more than ordinary amount of work upon it; but one night, after having labored over the problem, he awoke feeling that he had seen the characteristics of the fish which he had been so long vainly endeavoring to determine. He sat up in bed, wonderingly trying to recall the dream; but it passed away, leaving merely a strong impression. The following night the dream was repeated, but eluded him again. On the third night he prepared for the recurrence of this singular psychological phenomenon by placing paper and pencil by the bedside. Again the nocturnal mental picture was presented, and, half awake, the young naturalist traced in the darkness, as well as he could, what he considered an improbable outline of the fish. The day following he took his sketch to the Jardin des Plantes, and by using the midnight and mysterious sketch as a guide, he cut away the stone, and found identical characteristics hitherto unknown hidden away, making his work of classification an easy one.

Mr. Holder's volume is liberally supplied with illustrations. [Putnams, cr. 8vo, $1.50.]

Francisque Sarcey, the eminent French dramatic critic, has recently added another volume to his literary baggage, which has just

been translated into English by Miss E. L. Cary under the title *Recollections of Middle Life*. The recollections relate to M. Sarcey's career as a lecturer, which has been a long and varied one, in Paris, in the provinces and abroad. He was indeed, if not the inventor, one of the first practitioners of the popular lecture in France, and he has followed his profession of *conférencier* almost as steadily as that of journalist ever since those days. The contrast in a dozen ways between the French lyceum and the American, as Wendell Phillips used to describe as well as illustrate the latter, will occur instinctively to every reader of this book. The sidelights cast upon the Paris public, that of the provinces, the people of the theatres, newspapers, and literary world, are extremely illuminating. And the book is a veritable *vade mecum* on the art of lecturing—a mine of useful experience for any one who has ever to lecture and of technical talk, thoroughly entertaining to those who only listen; nowadays the public seems to be divided between the two classes. But what gives M. Sarcey's chapters their chief interest is the Attic salt of his own personality with which they are impregnated. They are full of wit, of irony, of humorous description and allusion, of good sense and shrewdness, of good nature, charity, tolerance and high spirits. Few autobiographies, it has been said, are dull, but this is certainly one of the brightest that have been written by men of the present day. Mr. Edward Cary, of the New York *Times*, prefixes the translation with an introduction, giving the principal facts in M. Sarcey's career, and adds a few pages of "Notes," explaining allusions in the text more familiar to Parisians than to foreigners. A portrait engraved by Kruell from a photograph serves as frontispiece, and the literary quality of the book has dictated an agreeably harmonious typography. [Scribners, 12mo, $1.50.]



From "Recollections of Middle Life."

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TRAVEL, ADVENTURE, NATURE.

THE early chapters of Stephen Bonsal's *Morocco as It Is* are devoted to the discussion, in the style of the continental correspondent of a London daily newspaper, of the political questions involved in the future of Morocco. For the American reader they are less interesting than the pictures of the people and of the country and the narrative of the author's adventures which follow. Here is a curious page, which will show the author's style and reveal a new phase of life in a corner of Morocco.

Ten miles from Tangier or less, on the slopes of Beharein, or the "hill between two seas," we had our first boar hunt. The American Khalifa had kindly accompanied us in the hope of giving us some good sport. He had sent out a servant the evening before to prepare the village of beaters for our coming. So when we arrived at the cactus hedge that surrounded their lowly straw-thatched huts, they were there awaiting us, and sent up wild shouts of delight on our arrival. The Moors are ardent sportsmen. While it is nowhere set down in the Koran that such will be the case, I am told that the preachers in the mosques never hesitate to promise the faithful plenty of boar hunting in Paradise. Our lunch was spread far from the village and its unpleasant atmosphere on the slope of the mountain, where we enjoyed a beautiful view both of the Mediterranean and of the ocean, a view of surpassing loveliness from which the mountain takes its name. During luncheon the Khalifa proposed the royal toast of the "Star Spangled Banner." Imagine my surprise when, the toast hardly out of his mouth, the hunters and the beaters to the number of some fifty or sixty, who were sitting about us waiting hungrily for the bones which we were picking extremely bare, sprang to their feet and shouted, "Hip, hip, hooray!" The Moorish accent of their words made it all the more amusing. When I expressed my surprise to the Khalifa he laughed and said: "Why shouldn't they shout for the stars and stripes? They are good Americans, as their fathers were before them. We are all American citizens here. Let's hold a political meeting."

The Khalifa went on to narrate how, sixty years before, the village had been taken under American protection for some reason by the consul of that day, and that it had remained under American protection ever since.

The volume has numerous illustrations. [Harpers, 12mo, $2.00.]

Mrs. William Starr Dana and Miss Marion Satterlee are the joint authors of the text and illustrations respectively of a book that has no counterpart, so far as we are aware—*How to Know the Wild Flowers*. Its purpose is to put within reach of the lay lover of nature, so to speak, the means whereby he can identify the wild flowers of field, wood and meadow, and learn something about their botanical characteristics, their habits, and the romantic or other associations connected with them. To this end Mrs. Starr presents brief, interesting descriptions of the recognizable traits, etc., of more than 400 wild flowers, the decided literary quality of her work giving the book a place and a value in the library, in addition to its practical serviceableness in the field. Supplementing Mrs. Starr's descriptions are about 100 illustrations of the more important wild flowers, which have been drawn with rare grace, delicacy and beauty. The book will undoubtedly prove as popular as John B. Grant's "Our Common Birds and How to Know Them," published a year or two ago. [Scribners, sq. 12mo, $1.50 *net*.]

It is not easy to see why the tourist notes taken from Scotland to Venice, in the course of travels from 1834 to 1840 by the late Jules Michelet, the eminent historian, should have been deemed worthy of translation and publication under the title of *On the Highways of Europe*. They are of little value as a picture of the times, being very fragmentary and commonplace; and the author's comments on the works of art and scenes of historical interest from Holyrood to St. Mark's are more or less trite and uninteresting. In their day and in French these notes may have entertained the author's fellow-countrymen who had never travelled outside of France. But the American reader will be apt to find them dull and profitless reading. [Cassell, 12mo, $1.50.]

Charlotte M. Yonge's *An Old Woman's Outlook* is to be read in the light of the paragraph in the February BOOK BUYER in which Oscar Fay Adams described a visit to the novelist, now sixty-seven years old. There are twelve chapters, each with the name of the month for a heading; and in each Miss Yonge gives the observations and reflections appropriate to the season on animate and inanimate nature in a South Hampshire village. The volume gives a very agreeable picture of the fields and the woods at all times of the year, and opens the door wide into the heart and mind of this widely-read author herself. [Macmillan, 12mo, $1.00.]

Intimate communion with nature and an en-



From "How to Know the Wild Flowers." Copyright, 1893, by Charles Scribner's Sons.

MOUNTAIN LAUREL—*K. Latifolia.*

thusiastic love of all things animate and inanimate out-of-doors are the source and mainspring of two dainty little volumes that have come from the press this season. Bradford Torrey is well known for his insight into bird nature and the charming things he has to tell about the objects of his loving study. *The Foot-Path Way* is mainly a record of the habits of birds in New England byways, the result of acute and long-continued observation by one of the most intimate bird-lovers living (Houghton, Mifflin & Co., 12mo, $1.25.) *Field Farings*, by Martha McCulloch Williams, is more subjective in its tone, and is wholly devoted to aspects of nature, bringing into view the less apparent correspondences and the subtler influences that conceal themselves from all but the devoted and imaginative student of nature in her freer moods. (Harpers, 12mo, $1.00.)

In *Short Stalks* E. N. Buxton, an Englishman, describes his hunting adventures in various parts of the world—Sardinia, Switzerland, Norway, the Pyrenees and the Rocky Mountains. The sportsman's fever which leads so many Englishmen to wander over the earth's surface searching for something to kill, led him into some out-of-the-way places and into some adventures well spiced with danger, all of which he describes entertainingly. The book, which, by the way, is handsomely printed and bound, has numerous full-page illustrations of animals and hunting scenes. [Putnams, 8vo, $6.00.]



From "The Genesis of Art Form." G. P. Putnam's Sons.

THE DEATH OF ANANIAS. (*Cartoon by Raphael.*)

ART, LITERATURE, THEOLOGY, ETC.

A NEW book dealing with the fundamental principles of æsthetics is "The Genesis of Art Form," by George Lansing Raymond, lately professor of oratory and æsthetic criticism at Princeton. Its character is described by the secondary title, which runs: "An essay in comparative æsthetics, showing the identity of the sources, methods and effects of composition in music, poetry, painting, sculpture and architecture." The range of the work, it will be seen, includes the whole field of æsthetics. Among the principles discussed are classification, unity and comparison, variety and contrast, complexity and complement, principality and subordination, grouping and organic form, congruity and comprehensiveness, parallelism and symmetry, and so on—all illustrated by prominent examples in the various departments of art. One hundred pictorial illustrations accompany and elucidate the text. The general conclusion arrived at is that "the effects for which the artist seeks are due to laws that operate far more inflexibly than is sometimes supposed." [Putnams, 8vo, $2.25.]

Eugene Field's "Little Book of Western Verse," now in its eleventh thousand, won praise on all sides for the freshness, humor, gayety of spirits, pathos and melody which his poems showed, the author's versatility revealing an uncommonly wide range of poetic sensibility. The same qualities which characterized this first volume give a like charm to his *Second Book of Verse*, which is just issued in uniform style of binding with his two other books. Mr. Field is one of our few poets who

have individuality and originality. There is something audaciously Western and very taking oftentimes in his point of view as well as in his phraseology, and, on the other hand, some of his dainty little lyrics are as faultless in form as they are poetic in idea. Altogether he is a very charming writer, and his new volume is likely to repeat the success of his earlier book of verse and of his "Little Book of Profitable Tales." [Scribners, 16mo, $1.25.]

The readers of Stopford Brooke's "Primer of English Literature" and of his masterly critique of Milton's poetry will know what to expect from his *History of Early English Literature*, which is the first instalment of a history of English poetry that he hopes to complete. The volume that has just appeared treats of the earliest beginnings of English literature down to the accession of King Alfred, a period not marked by the rise of any great literary production, but comprising many poetical compositions which cast a vivid light on the character and customs of our English forefathers. [Macmillan, crown 8vo, $2.50.]

The valuable and popular volumes of "Ward's English Poets," with critical introductions, are to have a companion series, *Selections from English Prose Writers*, edited by Henry Craik. The first volume, comprising the writers from the fourteenth to the sixteenth centuries, Mandeville to Timothy Bright, has just appeared. The editor furnishes the general introduction; the critical introductions are from the pens of well-known writers—Gosse, Saintsbury, Ward, Minto, Ker, Hales and others. The volume contains 600 pages. [Macmillan, 12mo, $1.10 *net*.]

Popular ignorance in regard to the principles that ought to control in financial legislation and to the natural laws which govern the operations of trade and exchange is widespread enough to justify W. L. Trenholm in writing a book, the purpose of which is to dispel this ignorance. The title of Mr. Trenholm's book is *The People's Money*, and the author, it is perhaps needless to say, is a recognized authority on financial subjects. "It is the purpose of this treatise," he says, "to point out the importance of understanding about money, banks, the Treasury, etc., and to enable any person of ordinary education and intelligence to acquire such knowledge of them by attention to familiar experiences and to the contents of the daily newspapers." The newspaper discussion of the gold and silver situation brings home to every person the importance of this subject, and with Mr. Trenholm's book at hand no one will have any excuse for not understanding it. In the twenty chapters of his book he analyzes and explains in the clearest manner the principles of our financial legislation and the actual operations of commerce and trade through the banks under those laws. Among other things he shows that a change from the gold to the silver standard "would result in a loss of $1,260,000,000 to the people who have no gold, no foreign exchange, no government bonds, no bank stock." [Scribners, 12mo, $1.50.]

Bishop John Fletcher Hurst, of the Methodist Episcopal Church, is the author of a stout octavo volume called a *Short History of the Christian Church*. The work has for its basis the five short histories by the same author, which have been rewritten and welded together so as to form a connected narrative from the time of Christ down to the present. Bishop Hurst's method is to treat each phase of his subject in a brief chapter of a few pages each, prefacing each chapter with a list of authorities, which the student may consult for a more detailed examination. In the chapter on theological scholarship he pays this high compliment to the author of the "History of the Christian Church," of which six volumes have been published:

> Philip Schaff is the greatest of all our Church historians. A native of Switzerland, a student under the noble and pure Neander, he came to this country when a young man, and has devoted his life to teaching and authorship. There is hardly a department of theological science which he has not made richer by his labors. But it is as an historian of the Church that his scholarship has been most important and his fame most enduring. His example has been an inspiration to many young men, who will enrich the historiography of the Church of the Future.

Bishop Hurst refers only briefly to the controversy in the Presbyterian Church over the Confession of Faith and the Higher Criticism, venturing, however, the opinion that "the present outlook is that the younger and more progressive thinkers, the pupils of Smith, Schaff and Hitchcock, and like-minded theologians, will yet occupy hospitable places in their ancestral home." The volume has a statistical table of the churches in the United States, an index of authors and a full general index. [Harpers, cr. 8vo, $3.00.]

A few years before his death the late Dr. Stearns, of Bangor Theological Seminary, the author of "The Evidence of Christian Experience," wrote the volume now published under the title *Present Day Theology: A Popular Exposition of the Leading Doctrines of the Christian Faith*. The book aims to popularize systematic theology by showing, in a manner best fitted to meet objections to them, how

well grounded are its leading doctrines in both reason and Scripture. A striking feature of the discussion is its freedom from dogmatism and the evidence of intellectual and moral earnestness arising from personal convictions and wholly free from the professional and academic character of the more formal and scholastic works of professed theologians developing special systems of their own. The work is marked throughout by high scholarship, admirable candor, striking points of view and profound faith in the reality and powers of the gospel. It is based upon profound learning and a wide acquaintance with modern statements of Christian belief, and while orthodox in the best sense, it is the work of an independent thinker free from trammels and imbued with the spirit of philosophy and liberal thought. It is also attractive in style, and displays the charm of a bright and winning personality. [Scribners, 8vo, $2.50.]

Professor N. S. Shaler, whose researches in geology are as profound as his faculty of giving a human significance and interest to them is enviable, is the author of a new book, *The Interpretation of Nature*. In this he traces the steps by which his early study of nature led him away from religion, and by which his later and deeper insight into the truths of nature have led him back to the ground which he abandoned. His book is a discussion of certain leading questions which have at once a relation to natural history and to theology, rather than a connected argument on this subject. [Houghton, Mifflin & Co., 12mo, $1.25.]

The motive of Dr. Henry Van Dyke's *Straight Sermons* is found in its title. It contains ten sermons which are marked by directness, simplicity and candor. They have been tested by practical success in Dr. Van Dyke's work among the colleges, but are addressed, however, not alone to young men, but to common humanity, and are characterized by entire indifference to small theological controversies and by positive faith in the great, simple truths of Christianity. The titles of some of the discourses indicate the scope of the volume. They are "A Man," "Faith," "Power," "Courage," "Solomon's Choice," "God over All." The volume is a small one, and the sermons are short, and from their literary quality as well as their pithy, direct style, are admirably adapted for perusal. [Scribners, 12mo, $1.25.]

From the new edition in one volume of *The Poems of William Watson* (Macmillan, 12mo, $1.25), of whom a portrait and sketch were given in the February number of THE BOOK BUYER, we take the following lines from his poem on the death of Tennyson, entitled "Lachrymæ Musarum," which will give an idea of the loftiness and beauty of his thought:

What needs his laurel our ephemeral tears,
To save from visitation of decay?
Not in this temporal sunlight, now, that bay
Blooms, nor to perishable mundane ears
Sings he with lips of transitory clay;
For he hath joined the chorus of his peers
In habitations of the perfect day:
His earthly notes a heavenly audience hears,
And more melodious are henceforth the spheres,
Enriched with music stol'n from earth away.

He hath returned to regions whence he came.
Him doth the spirit divine
Of universal loveliness reclaim.
All nature is his shrine.
Seek him henceforward in the wind and sea,
In earth's or air's emotion or repose,
In every star's august serenity,
And in the rapture of the flaming rose.
There seek him if ye would not seek in vain,
There in the rhythm and music of the Whole;
Yea, and forever in the human soul
Made stronger and more beauteous by his strain.

Professor Borden P. Bowne, of Boston University, makes an important and original contribution to the discussion of ethical theory and practical ethics in *The Principles of Ethics*, which he says "is an introduction to fundamental moral ideas and principles, rather than a detailed discussion of specific duties and virtues." These ideas and principles in his view are necessary conditions of our mental constitution. The good, duty, and virtue are the three leading moral ideas, and it is in the concrete application of these ideas in their proper relations that his system is built up. [Harpers, 8vo, $1.75.]

Churchmen in particular will be interested in the *Short History of the Book of Common Prayer*, in which the Rev. Dr. W. R. Huntington, of Grace Church, New York, reviews the origins and vicissitudes of the Book and states what has been attempted and what accomplished in the way of revision of the American Book of Common Prayer. [Whittaker, 12mo, $1.00.]

William Arthur's *The Tongue of Fire; or, The True Power of Christianity*, which was originally published in 1856, and which Dr. William M. Taylor said in 1880 had "taken its place among modern Christian classics," appears in a new edition, with a new preface by the author. [Harpers, 12mo, 75 cents.]

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.–1.

EDITED BY ROSSITER JOHNSON.

TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

664.—(1) Where should the accents be placed when Jerome K Jerome's names are correctly pronounced? (2) What is the correct pronunciation of Walter Besant's name? (3) Are Annie Besant and Walter Besant related? If so, in what way? G. F. B.

(1) On the second syllables. (2) In a letter quoted in the February, 1892, BOOK BUYER, Mr. Besant wrote that he was called and preferred to be called Be-sánt. (3) We are told that her husband is related to the novelist. She pronounces her name Bé-sant.

665.—Will you kindly tell me who is the author of "Miss Toosey's Mission," "Laddie," and "Tip Cat"? E. S. N.

The secret of the authorship is carefully kept, and the publishers of the books (Roberts Brothers) are not at liberty to reveal it.

666—Will you kindly name the author of the poem, "If I Should Die To-night"? It has been attributed to Letitia E. Landon, but I find no trace of it in her life or works. A. C. G.

It was written by Bell E. Smith, of Tabor College, Iowa, and was first published in the *Christian Union* in June, 1873.

667.—Who was the author of "The Whole Duty of Man"? K.

Nobody knows. Among the various conjectures, that which ascribes the authorship to Archbishop Sancroft is perhaps as good as any.

668.—Will you kindly tell me the nationality of Baron de la Motte-Fouqué, author of "Undine," and the date of his birth and death? W. M. R.

He was a native of Brandenburg, Germany, born in 1777, and died in 1843.

669.—Can you tell me where I can find a narrative poem, or its title, which relates the following story: A convict stops at a church, where there happens to be a Sunday-school festival, at which a little girl's dress catches fire. The convict extinguishes the flames, and the girl's father (a rich man) gives the convict a sum of money, but refuses to recognize him, because he is a convict. The convict commits robbery soon afterward, and returns the rich man's money, thus showing his independence, even though he is a convict. F. S. M.

670.—Who said: "After reading Homer, all men appear like giants to me"? K. B.

671.—Where can I find the poem or passage that begins with these lines:

"God give us men! A time like this demands
Strong minds, true faith, great hearts, and ready hands;
Men whom the lust of power will not kill,
Men whom the spoils of office cannot buy."
T. P. H.

672.—(1) I have read somewhere an incident the particulars of which I cannot recall. But it related to some case of public interest in England where strong feeling was enlisted on both sides. It was a question where justice and humanity, as we see them, were unmistakably on one side; but in that day it required more advanced ideas to see it in that light. The point that impressed me, and that I want to verify, is this: the scientific men of the day were all or nearly all on the side of right, while the literary men were almost without exception on the other side. Can any one help me?

(1) Probably you have in mind the case of Governor Eyre, of Jamaica. His manner of crushing the rebellion in that island in 1865, and his harsh treatment of the rebels afterward, aroused strong feeling both in England and in this country. Several attempts were made in the courts of England to punish him as a criminal, but they all failed.

673—Years ago I saw in a newspaper, I believe, some verses credited to Whittier. If they are his, in what edition of his works? In one I failed to find them. If not his, whose are they?

Some of the lines, which I may imperfectly remember, run thus:

"If she upon her bended knees,
Our holiest and sweetest one,
She with her eyes so soft and bright,
We deem her some sweet child of light,
Must daily pray for grace from Thee,
What far, far greater need have we?
How hardly, if she win not heaven,
Will our wild errors be forgiven?"

N. S. B.

674.—(1) Can you tell me whether two stories published as serials many years ago in *Lippincott's Magazine*, by Ellen Olney, presumably now Ellen Olney Kirk, entitled "Love in Idleness" and "Through Winding Ways," were ever published in book form, and if so by what publisher? (2) Can you give me the address of Jean Ingelow? E. G. W.

(1) Yes, by Lippincott.

(2) Miss Ingelow lives at No. 6 Holland Villas Road, Kensington, London, England.

675.—Will you kindly tell me which is the best translation of Richard de Bury's "Philobiblon," and where I can get a copy of it? H. E. V. L.

The translation is by J. B. Inglis, first published in 1832. A limited edition, with notes and emendations, was issued by Munsell, of Albany, about thirty years ago.

CAUTION.—Correspondents are requested to write legibly, especially the proper names. Not infrequently we have difficulty in deciphering queries, and occasionally it is impossible. For instance, one recently received begins: "Some years ago I read in the *Literary World* criticism of a book of poems by"—and the name that follows cannot be read.

ANSWERS

658.—F. J. R. can obtain a copy of the Lincoln-Douglas debates by addressing the Rev. A. F. Chase, Bucksport, Maine.

661.—A long typewritten explanation of Sir Joshua Reynolds's angel heads is received from C. F. W., which will be forwarded to E. B. D. if he will kindly send his address.

663.—Mrs. Susan Marr Spalding; and the poem is found in "The Wings of Icarus" (Roberts Brothers). J. E.W.

Answered also by C. W. A. and H D. N.

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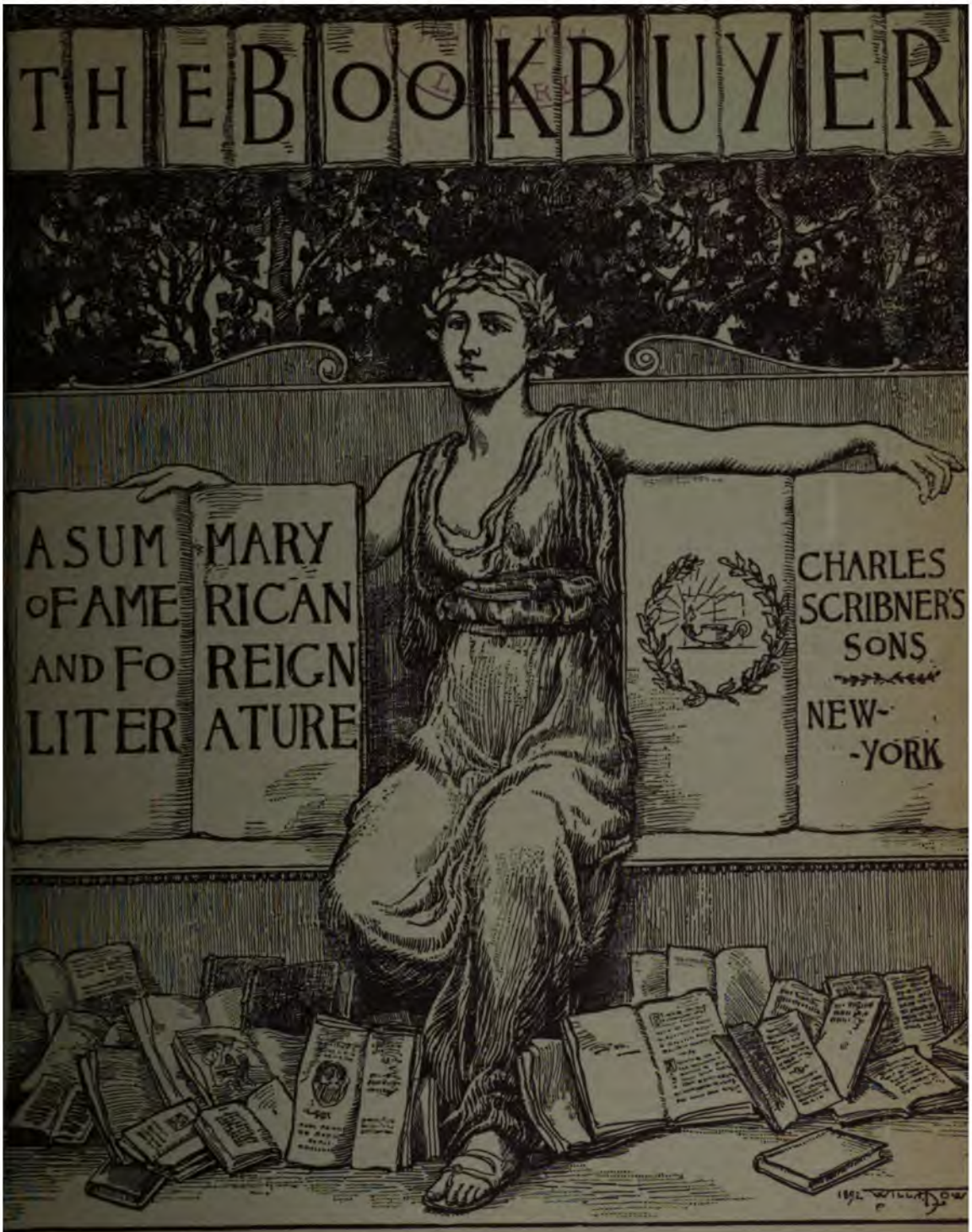
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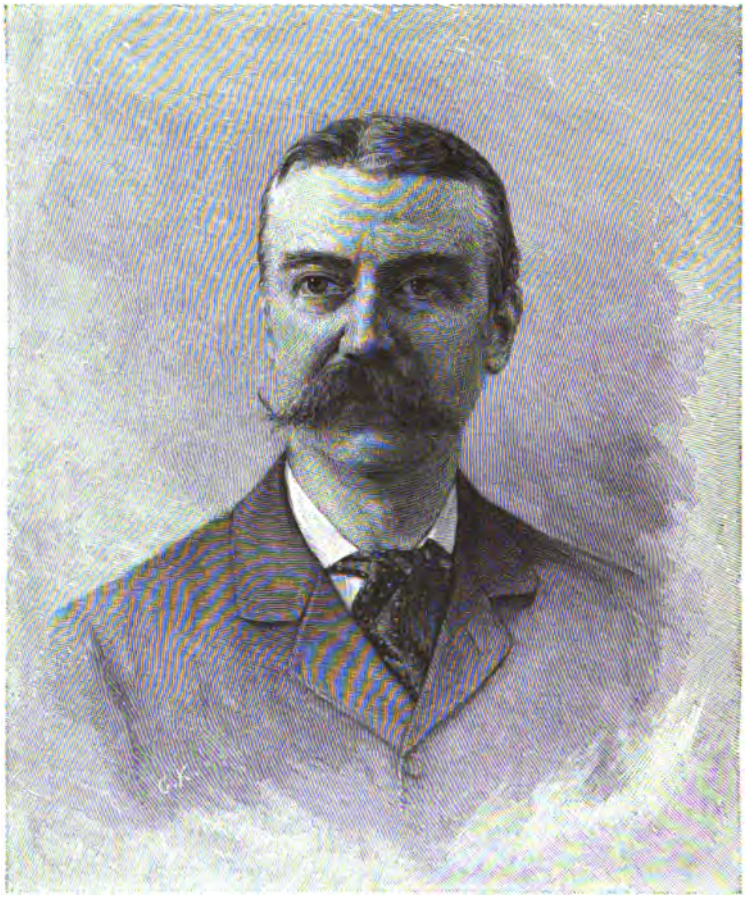
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A SUMMARY OF AMERICAN AND FOREIGN LITERATURE.

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T. R. SULLIVAN.

THOMAS RUSSELL SULLIVAN was born in Charles Street, Boston, on November 21st, 1849. He is directly descended from James Sullivan, who was Governor of Massachusetts 1807–8. He was fitted for Harvard, but he was obliged to renounce his plan of going to college, and he went into business instead. He was employed in Boston from 1866 to 1870, and in 1870 entered the service of a banking firm, with offices in London and Paris. In one or the other of these two cities Mr. Sullivan lived from 1870 to 1873, and during that period he learned his London and his Paris—his civilized Europe, indeed—with a thoroughness which stands him in admirable stead to-day in the finished, delightful pictures of foreign scenery and life which adorn his writings. Mr. Sullivan has a natural gift for languages, and that still more valuable gift, the happy faculty of being able to store away in his memory impressions and experiences for which he has merely to reach in order to reproduce them when they become available. To forget nothing and yet to extend the capacities of a tenacious memory by note-books has been Mr. Sullivan's practice from early youth. During his business life abroad the hope of becoming a writer, first entertained by him when he was studying for college, gathered strength from the picturesque surroundings in which he found himself, and his leisure was devoted to fitting himself for a literary career.

He returned to Boston in 1873, with the determination to pursue business by day and literature by night—a process of self-destruction which he continued until 1888 with unflinching fidelity and courage. In spite of the fact that for seven years he never wrote a line until after the business toil of the day was over, much of his best literary work and a very considerable quantity of work was performed by lamplight. His earliest labors were in the dramatic line. Absorbed in and familiar with the stage and a student of dramatic literature and effects, he prepared for the Boston Museum from 1876–80 a number of dramatic adaptations from the French, and (in collaboration) two original plays, one of which, under the title of "Midsummer Madness," had a successful run in his native city. His adaptation of Labiche's "Le Voyage de Monsieur Perrichon," under the title of "Papa Perrichon," was played through the country for a season by that popular actor, William H. Crane. In 1886 Mr. Sullivan, with the permission of Mr. Robert Louis Stevenson, dramatized "Dr. Jekyll and Mr. Hyde" for Mr. Richard Mansfield, a double part which is one of the most striking and conspicuous of Mr. Mansfield's impersonations. "Nero," produced in 1891 by the same actor, is practically an original tragedy, though Mr. Sullivan freely

declared himself under obligations to an Italian play on the same subject. Its literary excellence elicited much praise at the time of its production, and gave its author at once high standing as a playwright.

In 1888 Mr. Sullivan resolved to burn his bridges, or, in other words, to go out of business and to devote himself unreservedly to a literary life. He terminated his dual existence on January 1st of that year, and has been a happy man ever since. Since then, with the exceptions mentioned, Mr. Sullivan has devoted himself exclusively to fiction, but his friends feel that it is only a question of time when he woos his first love again with signal success. His first novel, "Roses of Shadow," published in 1885, attracted attention by its delicacy of treatment and finish of style, qualities even more conspicuous in the charming series of short stories over his name which have appeared from time to time during the last six years in *Scribner's Magazine*. These stories, a first volume of which, under the title "Day and Night Stories," was issued in 1890, and was accorded a flattering welcome as an addition to American literature, have established Mr. Sullivan's reputation as a picturesque, poetic and finished writer. Each of his stories is a complete episode, with a carefully constructed plot—a little play in itself, with no loose ends uncared for—and presented in delightful, sympathetic English. His scenes are never twice the same. He knows his Florence and his Brussels as well as his Paris and his London. It is difficult to select for especial praise where all is so good, but "Out of New England Granite" and "The Lost Rembrandt" are two of his most conspicuous successes, and they are as far apart in subject-matter and atmosphere as their names imply. You feel in reading him that here is a gentleman and a scholar writing like a gentleman and a scholar.

Mr. Sullivan is a slow worker, though he devotes four or five hours in each day to literary composition. Everything which falls from his pen bears the marks of scholarly care and taste. He abhors slovenly or hastily considered work. He is essentially a scholar in his methods, and an accomplished scholar withal. Although he never went to college, he has taught himself not merely French and German, but Italian, Spanish and Latin, and he has lately taken up the study of Greek, so that no paths of literature need be dark to him. And yet he seems always to have plenty of time at his disposal for whatsoever his friends will. His workshop is a pleasant suite of rooms in Charles Street, Boston, where he has long lived, and where his friends delight to visit him. Mr. Sullivan has made the most of the miseries of bachelorhood. His apartment teems with objects of literary interest, with pictures painted by his friends, and photographs of his friends, whose number is legion and not limited by any locality. Whoever worth knowing comes to Boston is sure to meet Mr. Sullivan, and to meet him is to realize that you are in the society of a cultivated man of the world, whose aims are of the highest character, whose sympathies are broad and deep, and who has besides a fine sense of humor, which renders him a most delightful companion. Many others know him as a true friend. In club life, especially that club life which interests itself in letters and art, he is a conspicuous figure. He has been President of the Papyrus Club, and is one of the foremost spirits in that delightful organization known as the Tavern Club, which has not exactly a counterpart in any other city.

Mr. Sullivan will issue in a few weeks another volume, "Day and Night Stories," Second Series, which will be eagerly welcomed by the many who will be glad to have them in permanent form. His work will bear watching. He is one of the literary men of the country who is making sure and steady progress, and he is certain to increase the honorable reputation which he has already won both in literary and dramatic work.

A new volume by Brander Matthews, "The Story of a Story, and Other Stories," is in the Harpers' press. The same firm has in hand for early publication a novel, "The Complaining Millions of Men," by Edward Fuller, of Providence; "Heather and Snow," by George Macdonald; "Raftmates," a boys' story, by Kirk Munroe, and Mr. Howells's farce, "The Unexpected Guest."

ABOUT BOOKS AND AUTHORS.

Miss S. B. Elliott, the author of "Jerry," has written a new novel, "John Paget," the scenes being laid in New York and Newport.

J. M. Barrie, says the London *Literary World*, has just settled down in his native "Thrums," where he means to spend the spring and a part of the summer working on his new novel for America.

The forthcoming novel by Paul Cushing, "The Great Chin Episode," is said to be a clever detective story. It will be published by the Macmillans, who also have in press a new volume by F. Anstey, "Mr. Punch's Pocket Ibsen," with the original illustrations.

Mrs. Burnett's autobiographical story of her youth, "The One I Knew the Best of All," now in course of publication in *Scribner's Magazine*, where it has attracted unusual attention, will be issued in book form in a few weeks on the completion of the serial publications.

William Black, true to his beloved Scotland, will make his summer residence at Oban. Having spent the winter writing, he proposes to pass the summer fishing and yachting. When he is engaged in writing, the slightest noise upsets his mind and makes work impossible.

The University of St. Andrews, it is announced, will confer the degree of Doctor of Laws upon W. E. Henley, poet, dramatist, essayist and journalist, Samuel Laing, author of "Modern Science and Modern Thought," and Thomas Wemyss Reid, editor of *The Speaker*.

The Cassells have in press for early publication "Mark Rutherford's Deliverance," a sequel to "Mark Rutherford's Autobiography;" "Under the Great Seal," by Joseph Hatton; "Parson Jones," by Florence Marryat, and "Friends in Exile," a European story of diplomatic life, by Lloyd Bryce.

According to a London authority, George Meredith never drinks anything but milk, and he has given up bread and meat in favor of eggs and of fruit, especially oranges. He has been married twice. His first wife was a daughter of Thomas Love Peacock, the English humorist, who is said to have been a singularly brilliant and witty woman. She died after they had been married twelve years. The novelist remarried, but again death invaded his home and he was left alone.

Two more of the novels of F. Marion Crawford remain to be added to the new edition—"Paul Patoff," which will be published immediately by the Macmillans, and "An American Politician," which is being rewritten, and which may, consequently, go over until the autumn. Mr. Crawford's new story, "Pietro Ghisleri," which is in course of serial publication in the New York *Sunday Tribune*, will be issued toward the end of this month.

Thomas Wright, who is writing a life of Daniel Defoe, hopes to portray the real man as distinguished from the political pamphleteer and novelist. "I wish," he says, "to show him in the street, in the meeting-house, in Lob's Pound (as Newgate was prettily called), on his travels, in his parlor with his three lovely daughters, whom he loved so tenderly and of whom he was so justly proud; to show him cultivating his garden (four acres, with adjoining close)—he was a mighty gardener before the Lord—superintending his tile-yard, and (must we say it?) dodging his creditors. Defoe was a wonderful man, and a good man; but, like so many others, like all of us, perhaps, a bundle of inconsistencies. His faults, however, compared with his good deeds, were insignificant."

It is proposed to begin the publication shortly of six dainty little volumes, fully illustrated, of "Stories from Scribner," the series to include many of the best short stories that have appeared in the magazine in recent years. The first of these volumes will consist of and be called "Stories of New York." The titles of the stories are: "From Four to Six," by Annie Eliot; "The Commonest Possible Story," by Bliss Perry; "The End of the Beginning," by George A. Hibbard; "A Puritan Ingénue," by John S. Wood, and "Mrs. Manstey's View," by Edith Wharton. The second volume, "Stories of the Railway," will have for its contents: "As the Sparks Fly Upwards," by George A. Hibbard; "How I Sent my Aunt to Baltimore," by Charles S. Davison; "Run to Seed," by Thomas Nelson Page, and "Flandroe's Mogul," by A. C. Gordon. The volumes to follow will be "Stories of the South," "Stories of the Sea," "Stories of Italy," and "Stories of the Army." All are to be beautifully illustrated and tastefully bound in sixteenmo size.

LITERARY AFFAIRS IN BOSTON.

BOSTON, April 15, 1893.

THERE are so few buildings in Boston remaining from the early time which are associated with literature that it is a cause for congratulation that the recent fire which threatened the whole neighborhood in which it stands spared the venerable Province House. It is true that the readers of Hawthorne who make pious pilgrimages to Province Court to see the building—if any such there be—will or can see but little which indicates even the age of the building, and nothing which declares its ancient dignity. The wall which is turned toward School Street is the one least altered, but this is so shut in that it is all but impossible to get at it. One of the professors at the Institute of Technology got into some difficult vantage point in one of the neighboring buildings a few years ago, and made a sketch which should be reproduced, but which so far as I know has never been published. It is well to preserve what few memorials of this sort can be collected.

It is rather surprising that there are so few localities in Boston which are identified with fiction. The "Long Walk" on the Common is forever linked with the proposal in the "Autocrat," but it is no longer the fashion to use definite localities, apparently; or is it the awful truth that there is a lack of novelists who have the power of giving to their localities the sort of interest which Balzac in Paris or Dickens in London imparted to the places which they painted? We have perhaps so strongly inclined to the novel of psychology during the last generation or two that there is no longer any interest in the mere *mise en scène* of a tale, and therefore nobody pays much attention to it any longer.

The sort of thing that we do now is indirectly indicated by a circular letter which I recently received from a clergyman who is compiling a volume which he intends to call "Burning Words from Living Tongues," and in which "only the thoughts of living minds and the echoes of living voices shall nestle." It would be interesting to see thoughts and echoes nestling together, but the object of the circular was to solicit a copy of a recently published book, in order that "if there is that in your book," the clerical compiler writes, "which will prove suitable for such a compilation as I have in hand, the extracts which are taken from it and put into the hands of new readers and thinkers will repay"—the price of the book; and the author is therefore asked "kindly to consider that a copy of the work is not begged." The sting of the epistle for one at all sensitive might be thought to lie in the not very tactful specification that the compilation in which the thoughts and echoes nestle as aforesaid will "give a more worthy representation of authors not enjoying great celebrity, whose works might not otherwise be examined." The letter ends by saying that if the author does not think that his book contains anything suitable for quotation "it would be a kindness not to send it," as the author will "feel bound to sift all books which come in answer to this request"! There is a foxiness in this which shows that the writer is not without a knowledge of the weak points of human nature. To tell an obscure author that if there is nothing in his book worth quoting he had better not send it is sure to bring in to the clergyman many a volume which otherwise he would not secure.

The day of the short story is not yet over. The second series of T. R. Sullivan's charming "Day and Night Stories" will be out as soon as the one unpublished tale has seen the light in the pages of *Scribner's Magazine*; and in May there is to appear a volume of stories by Anna Eichberg King, entitled "Brown's Retreat and Other Stories." Mrs. King is the only child of the late Julius Eichberg, and her work has won applause in the magazines by its firmness of touch and genuine feeling.

It is said that Julius Eichberg had begun the composition of a volume of reminiscences, and that he had covered the period when in his youth he was the friend of Mendelssohn and others of that brilliant group so well known to all music lovers. It is to be hoped that it will soon be given to the public. Mr. Eichberg was a man of so much genial humor, so much acuteness of mind, that it is impossible that anything which he wrote should be other than

attractive in itself, while the noted men with whom he was familiar and from whom he had letters add interest to any page.

By the time this letter gets into print the performance of Miss Wilkins's "Giles Corey, Yeoman," will seem a thing of a past quite remote, so long is a month in this rapid age; but I cannot help commenting briefly upon it, as it is, so far as I know, the only thing which the Theatre of Arts and Letters has done which is really of significance. The play, it is true, showed rather what a superb tragedy might be made of the theme chosen than succeeded in doing it, but it at least did that. Miss Wilkins exhibited a genuine feeling for her subject, but she lacked stagecraft, and the aid supplied by whoever helped her to rewrite the published version of the tragedy was quite as often an injury as an advantage. The first half of the play, which is almost wholly devoted to Martha Corey, is by far the more effective, and instead of using art and endeavor to arouse the sympathy of the audience for Giles Corey, the author leaves him a figure ill-defined and subordinate until after the death of his wife. It would perhaps have been better to defer the death of Martha to the end of the third act, taking the interval to fix attention upon the husband, and perhaps to give a touch of softness by the exhibition of his love for Olive and of the attachment of Olive and Paul. This could be managed before the death of Martha, while hope that she might be saved was possible; but, after all, this is not the place to attempt to lay down the law to dramatic authors. Certainly Miss Wilkins showed dramatic appreciation, and the experiment of producing her play was one which excited great interest in Boston, although the audience before which the play was given was a limited one.

The subject of clothes is supposed to be one of perennial and of universal interest, and it is therefore perhaps not amiss to present here an idea which is stolen from a clever Boston author with whom I talked about the Artists' Festival, to which all the world went in costume of the time of the Renaissance. It was remarked that it was impossible to get over the habit of looking at the faces of the persons present and of neglecting to examine their costume unless with an effort to turn the attention.

"It is simply because we are so accustomed to finding the costume, and especially the costume of men, so uninteresting that we never think of looking at it," one remarked.

"I am not sure," my friend returned, "that it doesn't go a good deal deeper than that, and that there is not a profound psychological reason there. The face is the thing which expresses the mind, and the whole tendency of civilization is toward the keener appreciation of the mental side of being. We have suppressed costume in men because we are more interested in his face, and we do not care to be distracted from it."

"Or think that the clothes will not be noted," was commented by one of the listeners.

"It comes to the same thing in the end," was the reply. "That is only one phase of the process of evolving the appreciation of the mental. We do not, as a matter of fact, care for clothes in this age. I mean as a race. There are, of course, exceptions, and there is still personal vanity, as there always must be. It is possible to get up this sort of a show not because anybody is greatly interested in the costume of others, but because each is willing to admire himself and to allow others to admire him."

It was held that the cynicism of this closing comment destroyed the philosophical effectiveness of the former suggestion; but both are given for what they are worth.

Arlo Bates.

If the news which comes from London is true, Miss Marie Corelli must be a favorite author in the West. Some of her admirers, runs the tale, "are starting to build a new city in Colorado, and the promoters of the enterprise have written to the novelist asking permission to name it after her." The site of this proposed Corelli City is described as "an elevated table-land, partially surrounded and sheltered by mountains, and irrigated by many streams. The scenery is eminently grand and picturesque, and the place is reported to be a veritable paradise of flowers." The scene of the new romance which Miss Corelli is writing is laid in Athens, Plato being one of her characters.

ABOUT THE LONDON AUTHORS' CLUB.

The Authors' Club, though entirely disconnected with the Society of Authors, and situated at a distance from it, is its natural complement. Without it the Society was handicapped by the fact that the only link between its members was the secretary, who was seldom consulted, and then only about a grievance. English authors had not been gregarious like American authors. Few of them would have known each other even by sight but for the solemn annual dinner, at which, sitting in accordance with the printed plan presented to each, they could make up for the lack of conversation by furtive identifications.

The temporary premises opened last year at 17 St. James's Place were unfortunate in site, though appropriate by association. The house belonged to the Marquess of Hertford, immortalized as Lord Steyne in "Vanity Fair." His decorations are left untouched in the great drawing-room used for the club nights. But then St. James's Place being a *cul de sac*, members could not take it *en route*, shown by experience to be the only way in which the average author patronizes his club. It was also too far west for the journalist.

The new premises adjoin the National Liberal Club. They occupy a ground floor and a basement floor, the latter opening on to a fine smoking-court, about sixty feet long, cut out of the Embankment garden. Two rooms have been thrown into one for the great club-room to be used both as dining-room and for entertainments, as is done at the Savage ; and two rooms have been thrown into one in the basement to make a good billiard-room, adjoining the card-room. A good cheap lunch and special suppers are features that will commend themselves in a club where the author will be likely to drop in on his way home by the Underground after seeing his publisher in the morning, or in the interval between the theatre and the last train at night ; while it is a halfway house for the journalist between Parliament and Fleet Street.

The club is on the lines of American authors' clubs. The "Authors" and "Aldine" in New York have their club nights, at which men like Stockton and Mark Twain "tell stories"—hence the entertainment of "Uncut Leaves." The "Century" Club at New York and the "St. Botolph" at Boston have their club night once a month. The English Authors' Club is, at least, certainly fulfilling its primary object in bringing authors closer together. Among the members of the committee are Walter Besant, Thomas Hardy, James Payn, Rider Haggard, Jerome K. Jerome, J. M. Barrie, Conan Doyle, Lewis Morris, Sir Edwin Arnold, Edmund Yates, Mr. Labouchere, H. A. Jones, Sidney Grundy, Arthur à Beckett, the editors of the *Athenæum* and the *Graphic*, Sir Robert Morier, Sir H. Drummond Wolff, Lord Monkswell, and the Earl of Pembroke.—*From The Bookman.*

PEPYS'S DIARY AND OTHER TOPICS.

LONDON, April 5, 1893.



EVERYBODY will heartily welcome the new edition of the "Diary of Samuel Pepys," of which the first volume is on the eve of publication by Messrs. George Bell & Sons. In the first edition in 1825 not so much as half the original work was given to the public, and various passages were added as new editions were issued. In the edition edited by the Rev. Mynors Bright eighteen years ago, the new matter amounted to about a third of the whole work, but even that was far from complete, and the editor wrote, "It would have been tedious to the reader if I had copied from the Diary the account of his daily work at the office." In this respect Mr. Bright undoubtedly made a mistake, because it is in the elaboration of frivolities, in the minute detail of trivialities that the immortal Samuel so excels, and succeeds in giving us such a striking photograph of the domestic history of the time in which he lived. About a fifth of the Diary was left unprinted. This is now about to be given to the world. In fact, they will now see the work absolutely complete with the exception of a few passages which were found to be absolutely unfit for publication.

I confess that I tremble somewhat at the publication of this most delightful work in its entirety, for the clever Secretary of the Navy has occasionally referred to my ancestors. Under date of March 8, 1660, may be read : "At the Dog tavern, in comes Mr. Wade and Mr. Sterry, secretary to the plenipotentiary in Denmark, who brought the news of the death of the King of Sweden at Gottenburgh the 3d of last month." Now all this is harmless enough. But in the unexpurgated edition who knows what may be divulged? From information I have received I am inclined to think that my forefathers did not always behave themselves so well as they might. Indeed, I am disposed to think that occasionally they were no better than they should be. I sincerely trust I shall not have to blush for them when perusing the Diary in its complete

form. It is a curious thing, that though it is getting on for three centuries since the death of the clever chronicler of the events of his time. nobody seems to be quite certain yet as to how to pronounce his name. Some time ago the following lines on the subject were circulated:

"There are people I'm told—some say there are heaps—
Who speak of the talkative Samuel as Peeps;
And some, so precise and pedantic their step is,
Who call the delightful old Diarist, Pepys:
But those I think right, and I follow their steps,
Ever mention the garrulous gossip as Peps!"

It is to be hoped Mr. Henry B. Wheatley who has edited the new volumes and made many important additions of notes thereto, has not omitted to settle this matter.

This new edition will doubtless revive considerable interest in the author, and set people exploring the quarters he haunted and the places he talked about. Unfortunately there is not a great deal of the London of Samuel Pepys still remaining. However, you yet may visit the church of St. Blave, Hart Street, and view the monument in the chancel erected to his wife. In this church did he attend divine service, here was he buried at nine o'clock at night, and here is a recently erected memorial to him designed by Sir Arthur Blomfield. Twenty years ago the church was thoroughly restored and renovated, and the gallery where Pepys formerly sat altogether removed, The visitor to his shrine should not omit to take a stroll down Seething Lane, where was at one time situated the Navy Office, and where Pepys resided in his official capacity. The buildings were demolished well-nigh a century ago, and the whole place is now hemmed in with warehouses and offices, but in the time of Pepys it must have been a pleasant enough place for residence. In 1660 he writes of it: "Up early and with Commissioner Pelt to view the houses in Seething Lane belonging to the Navy, where I find the worst very good, and had great fears that they will shuffle me out of them, which troubles me." The clever Clerk of the Acts, however, took care they should do nothing of the kind, and resided here for nine years.

Mr. G. F. Watts, the Royal Academician who has painted a good many, but by no means all the notable poets and writers of his time, is about to turn his attention to a portrait of Mr. George Meredith. Those who can recall the painter's admirable pictures of Tennyson, Browning, Swinburne and others can foretell what an admirable work will probably result from the portrait of the author of "Diana of the Crossways." The distinguished novelist happens to have a head singularly fitted for artistic treatment. There is a rugged picturesqueness, a bronzed tone of complexion, and an intellectual vigor that pervades every line of his countenance, coupled with the rebellious curves of gray hair, the brown coat and the scarlet tie—not infrequently worn—that constitute a delightful study for the portrait painter. Mr. Watts has never probably, in the entire number of portraits he has done of eminent men, had a better subject, and there is every reason to suppose it will be among the best of the series.

A new invention which is likely to be of the greatest service to art is about to be introduced. It is said that it will effectually preserve pictures, water-color drawings, prints and photographs from any kind of deterioration. The picture or whatever it may be is covered with a glass which fits closely into an air-tight frame, a copper back of peculiar construction is added, the air is then exhausted, and the picture is in an absolutely air-tight chamber. According to all accounts, the space between the face of the picture and the glass is of such suitable proportion as to withstand the rays of light or even the sun from damaging or in any way creating chemical action, molecular vibration or deterioration. The plan appears to be equally applicable to a small cabinet photograph or a large oil painting. It strikes one as being extremely valuable for the preservation of choice manuscripts which require frequent inspection, but are often injured by handling. Many interesting documents are rarely if ever seen because they are apt to be unconsciously damaged by careless people. It seems this new invention will be of inestimable service in this direction. I am inclined to think it might be adapted and utilized for the preservation of choice bindings, which time and atmosphere do so much to ruin. If we could have air-

tight chambers for books—in the case of choice specimens of the binder's art—it would be an excellent thing. Despite all the care, all the outside wrappers, all the so-called dust-tight bookcases, it is impossible under present circumstances to keep them free of dust. An adaptation of this invention ought to be a boon to book collectors.

The past year and the ensuing one have produced and promise an extraordinary increase in our number of illustrated publications. Most notable among them is the *Pall Mall Magazine*, which will probably see daylight about the time these lines are published. The new serial, which is under the editorship of Lord Frederick Hamilton and Sir Douglas Straight, will have a very strong first number. The very best writers in their special departments have been secured, and the magazine is likely to secure a very wide popularity.

J. Ashby-Sterry.

ABOUT AUTHORS AND BOOKS.

Mr. Quiller-Couch is reported as having been at work at Fowey, in Cornwall, on a new novel, the subject of which is Cornish.

The London *Bookman* gives currency to the report that Dr. Oliver Wendell Holmes is engaged in writing his autobiography.

Dr. Holland's famous novel, "Arthur Bonnicastle," is to be published shortly by the Scribners in paper covers, following "Sevenoaks," issued in this form a year ago.

George Moore, says the *Bookman* (London), has nearly completed a new novel, in which he deals elaborately with the life of the poor. The story describes the career of a servant girl, and is among the most elaborate the author has written.

Mrs. William Starr Dana's useful book, "How to Know the Wild Flowers," achieved an instantaneous success, the popular demand for it running far ahead of the supply. The first edition of 2000 copies was exhausted soon after publication, and a large part of the second edition of 2500 has already been sold.

The demand for the new edition of Professor Bryce's "American Commonwealth" has brought the total sales in America of sets of this work, excluding the expensive edition, to more than 50,000. Another interesting fact, creditable alike to the author and to the public, is that four editions of Walter Pater's "Marius the Epicurean" have been sold.

George I. Putnam is the author of a novel of garrison life in the Far West, "In Blue Uniform," which the Scribners have in preparation for publication. The book gives a charmingly natural, realistic, quiet picture of life at an army post, every salient feature of the soldier's garrison life being portrayed or artistically suggested in connection with a delicately handled love story.

The Macmillans imported recently a small number of copies of a large, handsome volume, "The Annals of an Old Manor House," by Frederic Harrison. The Manor House in question is one of the oldest places in England—Sutton Place, on the banks of the Wey in Surrey, and was built between 1520 and 1530 by Francis Henry Salvin. The subject is treated most entertainingly from architectural, historical and other points of view, the illustrations being very attractive.

Of James Lane Allen, a portrait of whom we print herewith, the *Critic* says:

It is Mr. Allen's aim to work, when possible, from 9 A.M. to 1 P.M., being always only too eager to work, and never in his life having waited the coming of "inspiration." He writes slowly and with great conscientiousness and pains, often rewriting a passage, and afterward, for many days, rereading what he has written, to see that the meaning is cloudless and the melody guaranteed. The qualities he has before him and esteems always more and more are simplicity, sincerity, vividness, strength and beauty. He believes with the new school of French symbolists that a new era lies before prose fiction in respect of exquisite form—a form never yet attained by the English novel. All the work he has got ready to do and really cares for lies before him.

The influence of the English circulating libraries upon the form of British fiction is thus summarized in the London *Literary World*, which gets its information from the *Daily Chronicle*:

Owing to the constant demand on the part of circulating libraries for new works of fiction, the fiction publisher knows he has a market for a small edition, say of 2000 copies, for any possible novel. His expenses are assured from the

first, with a probable profit of 50 per cent. If he decided to publish a book in the cheap three-and-sixpenny form in the first instance, then to get back the cost of production obviously a very much larger sale must be obtained. It is true that if 50,000 copies were sold, the publisher would gain largely by the second method; but as such a result is doubtful, single-volume publications may be regarded as a gamble for a large sum where everything may be lost, while in the three-volume case the profit is smaller, but, as a set-off, is almost so certain as to be calculable beforehand.

One of the most noteworthy popular successes in recent years has been the series of biographies translated from the French of Imbert de Saint-Amand, relating to the Famous Women of the French Court. The various editions of the fifteen volumes thus far published by the Scribners amount to nearly 100,000 copies. Several new volumes are to be added to the list, and it is worthy of note that these new volumes in this popular series, unlike their predecessors, will each describe the careers of several women of the French Court, and contain numerous portraits. The women whose careers are described in the first volume, "The Women of the Valois Court," include Marguerite d'Angoulême, Catherine de Medicis, Diane de Poitiers, Marie Stuart, Elizabeth de France, Jeanne d'Albret, Marguerite de Valois, Elisabeth d'Autriche and Louise de Vaudemont. "The Court of Louis XIV.," "The Court of Louis XV." and "The Last Years of the Court of Louis XV." are in preparation for publication in the autumn.



From "John Gray." J. B. Lippincott Co.

JAMES LANE ALLEN.

Zola thus describes his method of laying out the work of writing one of his novels:

My faith has always been that hard work is the first essential of a book. I am no impressionist. I do not believe in pictures being rapidly dashed off, and I think that the word impressionism is a cloak for a great deal of laziness. The creation of a book takes much trouble and real, actual pains. I am always very sceptical as to the value of work produced with the extreme facility which characterizes much of the work of the writers of to-day. I have always worked hard at each of my books. Thus, when I start I never have any idea as to what it is going to be, and the first thing I do is to prepare an *ébauche*, or sketch. This I do pen in hand, because with me ideas only come in writing. It is in writing that all comes to me; I could never evolve any ideas by sitting in my chair and thinking. I write as though I were talking to myself, discuss the people, the scenes, the incidents. The *ébauche* is a sort of chatty letter addressed to myself, which often equals in length the novel which is to spring from it. I then draw out the plan of the book, the list of characters and a most elaborate scenario. Each character and each scene is then studied in detail, places are visited, characters studied and photographed with the pen, incidents prepared in detail and staged. It is only then, having actually written much more than the novel itself, that I set to work to write it.



From "The Japanese Bride." Copyright, 1893, by Harper & Brothers.

A JAPANESE MARRIAGE.

BIOGRAPHY AND HISTORY.

HENRY T. FINCK, the author of *Wagner and his Works; the Story of his Life, with Critical Comments*, is known as a musical scholar and a writer upon music, and on much besides, of uncommon attainments and high authority, rather than through his long connection with one of this city's oldest and most prominent daily journals, the New York *Evening Post*. He is recognized as strong in his convictions upon art, especially German musical art, but careful to avoid the extremes and prejudices of too large a group of critics as responsible as himself. As a biography the work is comprehensive, terse, systematic. As criticism it is vigorous, perceptive and wide in its scope. Outside of all that the author proposed to put into its pages from himself only, as commentator and biographer, Mr. Finck has given not less than seventeen years of research and of study in this country and abroad to collecting materials, old and new, with all the toilsome processes of exploration, of sifting, of amplifying and reducing, in order to set before his readers not only nothing except the truth, but the whole of the essential truth in the character and strangely dramatic career of one of the century's most colossal individualities in art. Over the whole of a field lately enriched bewilderingly, among files of journals, into books, correspondence and personal reminiscences, Mr. Finck has delved with a labor that had in it much of pleasure. The result far surpasses anything preceding this work in the way of a Life and a study of Wagner and of Wagnerism. One is inclined to assert that only an American in close touch with German art by his heritage and his cultivation could produce the best sort of a critical Life of Wagner; he, rather than the entirely German-born and German-bred and German-educated author, writing in that language. In Mr. Finck we have just the equipment; and his zeal and care have brought about the most successful of accomplishments in biography and criticism.

To catalogue what has been collated by Mr. Finck for this work would set forth a formidable Wagnerian bibliography. But from earlier writers in the same field Mr. Finck has owed, by his own statement, less than one twentieth of the actual contents of his two volumes. In the department of critical citations, illustrating the attitudes of, particularly, the anti-Wagnerian controversialists, Mr. Finck has covered a ground sparingly and far less attentively considered before in lives of Wagner; and he quotes with a liberality and vivacity that will immensely entertain the reader. The system on which the story of Wagner's life—and what a story it makes!—is carried through is admirable, the well-defined phases of the composer's artistic growth and productiveness guiding the author as to chronologic sequence. The works, once more fully described as to their subjects, text and score, are discussed with firm analysis and a taste that makes old topics fresh read-

ing. The criticism is temperate in phraseology, but entirely appreciative, as a Wagnerist of strait sect would expect and write. The style is simple and nervous. The personality of Wagner also is presented with perfect clearness—a man so full of shortcomings and qualities far from ideal. The criticism in art is devoid of the pedantry easily to be put into it, there is no padding, and the book here, too, says and records just what a Wagnerian biographer ought to record and say. It is never prudent to affirm that a book will not be superseded in course of time by some successor even better. But it is doubtful if Mr. Finck has not spoken the last word necessary in this matter for a long time to come. The wealth of material in it can hardly gain further essential contributions. It is authoritative for reference, and absorbing as a narrative. The two volumes are of perfect externals—of convenient size and clear typography; and they are enhanced in attractiveness by thoroughly satisfactory portraits of Wagner. Mr. Finck dedicates his work appropriately to Anton Seidl. [Scribners, 12mo, 2 vols., $4.00.]

A charming series of pictures of the life of the belles and beaux of a hundred years ago is to be found in *Through Colonial Doorways*, by Anne Hollingsworth Wharton. The business of liberty-saving and of nation-making was so important in those days, and has given such prominence to the Fathers of the Republic, that one is apt to overlook the part which the Mothers of the Republic and their daughters played in the social and domestic life of the time. This book recalls in a very pleasant manner some of the gay social functions which agitated Philadelphia and New York in those days, and gives one a glimpse of many Colonial customs. The most entertaining chapter is that which describes from old records the "Meschianza," or *fête*, which the British officers gave to the Philadelphia girls on May 18th, 1778, in honor of the departure of General Sir William Howe, who had been recalled to England. Inasmuch as the wives of the British officers had been left in New York, and as the patriot lovers of the Philadelphia belles were in camp with Washington at Valley Forge, the revels on the Delaware and at the Wharton's country place were very gay. The author's selections from contemporary narratives of the day's and night's festivities give a good idea of the brilliancy of the show, and incline one to forgive the Philadelphia beauties for forgetting momentarily their patriot lovers with Washington. Not the least interesting part of her story is that in which she briefly follows the fates of the damsels who applauded at the tournament and shared in the dancing on that Spring day—Miss Janet Craig, Miss Auchmuty, daughter of the Rev. Samuel Auchmuty, D.D., of Trinity Church, N. Y., a devoted loyalist; Wilhelmina Smith, the Misses Redman, Miss Margaret Chew, and Miss Rebecca Franks, "who was as celebrated for her ready wit as was Peggy Shippen for her exquisite beauty and grace." A word of praise is due



From "Through Colonial Doorways." J. B. Lippincott Co.

to the publishers for the Colonial design for the cover and title-page of the book, both in yellow and white. [Lippincott, 12mo, $1.25.]

Horatio F. Brown, author of "Life on the Lagoons," has published an ambitious volume called *Venice: An Historical Sketch of the Republic*. Impressed with the unique position of Venice, the city's individuality, so to speak, and with the idea that throughout her career the personality of the Republic overshadows the personality of even her most distinguished citizens, Mr. Brown approaches his subject with the feeling that the Venetian Republic presented one of the most striking examples of the inception, birth, adolescence, decline and death of a community which history has to offer for our observation. With this conception in view he has attempted to picture the birth and growth of the race; "to display the operation of extrinsic circumstances, such as geographical and natural position, in the formation of its character; to trace the procedure of those intrinsic qualities, such as commercial spirit, scepticism, seamanship, which led the nation to pursue its peculiar line of development, and to demonstrate the action of external forces in urging the State to commit errors, for which she paid the penalty with her life. My endeavor has been to state facts and then to suggest causes and consequences." Mr. Brown has studied his subject widely and deeply, and his presentation of facts may be relied upon. The reader is at liberty to accept or to reject his statement of causes and consequences, as may seem best to him. [Putnams, 8vo, $4.50.]

L. E. Chittenden's career belongs in so large a measure to the history of the United States during the past fifty years, his experiences have been so varied and interesting and his associations so memorable that this volume of his *Personal Reminiscences* from 1840 to 1890 must take rank with the most noteworthy of its class, second to the great biographies, but contributing important data for the student of our social and political history. It ranges from the author's early professional life in Vermont to the mining camps in the far West, and embraces a wide range of life, full of incident and graphic descriptions. The most important section is doubtless that devoted to Mr. Lincoln and his times, and the "Study" with which the book closes—forming about a third of the whole—is a sketch by one who was intimately associated with the Great Emancipator, that deserves to be included with the contemporary records of the greatest character of our times. [Richmond, Crosscup & Co., 8vo, $2.00.]



From "Voodoo Tales." G. P. Putnam's Sons.

THE KING OF THE VOODOOS.

The French Revolution, by Charles E. Mallet, Balliol College, Oxford, is one of the latest University Manuals. Mr. Mallet does not attempt in this small volume to write an exhaustive history of the French Revolution, but to summarize, to a certain extent, the economic and political aspects of French society before the Revolution; to explain why

the Revolution came; to show "why the men who made it failed, in spite of all their fine enthusiasm," to found the new order they hoped to see in France; and to make clear the real character and aims of those who grasped and held the supreme power in 1793–94. The book brings into a small compass the information, the suggestions and ideas to be found only in the larger works that treat of this remarkable historical period. [Scribners, 12mo, $1.00 *net*.]

There is a great deal in James Raine's account of the growth of the city of *York* in the Historic Towns Series about the Romans, the Picts, the Scots, the Danes and the Normans, and the incessant conflicts that were waged for the possession of the place; about the city under the English rulers, and about the ecclesiastical history of the town and its educational and charitable institutions. But, important and necessary as these aspects of the city's history are, one feels that of the real life of the people in all these centuries he knows nothing. Toward the end of the book one gets a few glimpses of the townspeople which have a touch of human interest. [Longmans, 12mo, $1.25.]



From "Athelwold." Copyright, 1893, by Harper & Brothers.

ENTER ELFREDA, BLAZING WITH JEWELS.

RECENT NOVELS AND SHORT STORIES.

HENRY JAMES has done some extraordinarily clever work in his day, but it is doubtful if he ever surpassed the achievement of his title story in *The Real Thing and Other Tales*. Whether one considers the literary workmanship of the story or its interest and value as a study of a group of studio characters, it seems well-nigh flawless—giving as much evidence of genius both in its design and in its make as a bit of silver from the hand of Benvenuto Cellini might. It is not often that Mr. James is able to touch the deeper springs of human feeling, but the pathetic helplessness, in which there is a suggestion of humor, of Major Monarch and his wife, who offer themselves to the artist-illustrator who tells the story as models for his drawings for a new society novel, makes itself felt very keenly. Driven to this course by dire necessity, these aristocratic would-be models base their claim, with much beating around the bush, upon the fact which is apparent from their manner, their language and their dress, that they are "the real thing," and upon their belief that they are consequently especially available as subjects for the illustrations which he is under engagement to draw. Nothing could be finer than the well-bred diffidence, the vague reluctance and the characteristic circumlocution with which the Major and his wife, who are at first mistaken for sitters, make plain their poverty and their profound belief in their usefulness for the illustrator's purpose. And Mr. James is no less skilful in showing why, notwithstanding the

fact that they were the real thing, they were impossible models, and why the artist was finally forced to return to his professional models, little Miss Churm and his Italian man of all work, Oronte, having learned the lesson that "in the deceptive atmosphere of art, even the highest respectability may fail of being plastic." The last story in the book, "Greville Fane," is really the study of the character of a writer of the modern English aristocratic society novel. "To myself," says the young man who tells the story of her life, "literature was an irritation, a torment; but Greville Fane slumbered in the intellectual part of it like a Creole in a hammock." "She had a serene superiority to observation and opportunity which constituted an inexpugnable strength, and would enable her to go on indefinitely." And finally: "It would have been droll if it had not been so exemplary to see her tracing the loves of the duchesses beside the innocent cribs of her children. The immoral and the maternal lived together in her diligent days on the most comfortable terms, and she stopped curling the mustaches of her Guardsmen to pat the heads of her babes." There are in all five tales in the book. [Macmillan, 12mo, $1.00.]

Maria Louise Pool is writing some admirable novels of New England life. Her last story, *Katharine North*, following "Roweny in Boston" and "Mrs. Keats Bradford," shows that, despite the great amount of writing that she is doing, she is acquiring a firmer grasp of her material and a surer sense of form, while her types remain new and fresh. Notwithstanding the newness and freshness to fiction of some of these types, they are easily recognizable as peculiar to the small towns and villages of New England, where life develops stern, sometimes hard and narrow character, and where strong wills come in conflict with strange results. This story describes with feeling and humor, and with a faithful reproduction of the New England mind and accent, so to speak, the adventures of a girl who was forced by a strong-willed, hard-hearted mother to marry Deacon Marcellus Grove, a man of forty-two, with property and position in the community of Feeding Hills, who had buried three wives already. A curious touch is imparted to the early part of the story by Katharine's faith until the last moment that, owing to her prayers, God would in some way interfere to save her from the marriage, and by the shock which her religious faith suffered when no such interference took place. "God had not helped her, after all. Nothing could ever come into her life to cause her to pray as she had prayed during the last week. And since such prayer had not been answered, why should she ever pray again?" She leaves her husband at the altar, never to return to him, and has many interesting experiences before her trials are over. [Harpers, 12mo, $1.25.]

Juan Valera's art as a novelist is such that any new story by him is worthy of careful attention. Readers of his "Pepita Ximenez," "Doña Luz" and "Don Braulio" know what to expect from him, and they will not be disappointed in his *Commander Mendoza*. The theme of this story is a peculiarly bold and original one, and it is elaborated with a simplicity and skill that are admirable. The titular hero is a man who has led a gay life in various quarters of the world, and who finally returns to his native village to pass his middle and old age in peace and quiet. He becomes strangely interested in a young girl, Clara, who is an intimate friend of his niece, Lucia; and finally he discovers that she is his own daughter. Not to go into the details of the complicated plot which results from this discovery, it is enough to say that the Commander devotes himself, with the aid of his niece and of the priest, Father Jacinto, to the work of preventing Clara's mother, on whose conscience the guilt of her birth weighs heavily, from marrying her to her uncle, who, if the girl's illegitimacy were known, would inherit the family fortune. The various characters in the story have a delightful individuality, being drawn with clearness and with an abundance of light and shade. They are very human, very true, and their traits are set forth with a naturalness and simplicity that are in the highest degree artistic. [Appleton, 12mo, $1.00.]

Mr. Howells's *World of Chance* is a New York story, which is pitched in a somewhat soberer key than his "Hazard of New Fortunes." It portrays, with many charming reflections of familiar and yet interesting phases of social questions and literary life in New York, the experiences of a young man who comes to the city from an inland town with the manuscript of a novel which he gets published, and which brings him friends and fortune. The impressions which the city and its people make upon the mind of this youth, his adventures among the socialists, and his experiences with the publishers of his book are described with naturalness and simplicity. There is no character which quite matches Fulkerson, but there is no little humor shown in the portrayal of some of the characters. Mr. Kane is an original type, who is thus cleverly described by the junior partner of the publishing house: "He has nothing to do, and he spends most of his time wandering about. He says New York is his book, and he reads it over and over. If he could only work up that idea, he could make

a book that everybody would want. But he never will. He is one of those men whose talk makes you think he could write anything; but his book is awfully dry—perfectly crumby. Ever see it? *Hard Sayings?* Well, good-by! I *wish* I could ask you up to my house; but you see how it is!" The young publisher's last



From "Stories of a Western Town." Copyright, 1893, by Charles Scribner's Sons.

TOMMY'S FUNNY PICTURE.

remark, as well as his general gayety of spirits, is explained by the fact that he has just become a happy father. [Harpers, 12mo, $1.50.]

One need not hesitate to say that in her *Stories of a Western Town* Octave Thanet has done what may be called very fine "all-round" work, and has thereby established a high reputation. The interest of these stories depends upon the sympathetic and artistic portrayal of certain characters and conditions that are integral to the towns of the Central Western States; and the author will hereafter be accepted as the most entertaining painter of Western life and character. There is, in the telling of the tales, the charm that can come only where the writer has, in some degree, so entered into the life she is describing that her imaginative interest in the humanity depicted produces a style that has artistic value. The volume has an increased interest because the stories as a whole—though each is an artistic unit—exhibit the development of some characters that run through the series. The book has a number of admirable illustrations by A. B. Frost which, perhaps because this artist knows how to draw for reproduction, are more satisfactory than most process pictures. [Scribners, 12mo, $1.25.]

. Miss Ferrier's clever Scotch story, *The Inheritance*, follows her "Marriage" in the new edition of this lady's novels. It is a very bright and very readable story, uncommonly shrewd in its characterizations, and having no end of lively dialogue. Here is a characteristic portrait of one of the leading personages in the book:

Miss Pratt then appeared to her to be a person from whom nothing could be hid. Her eyes were not by any means fine eyes—they were not reflecting eyes; they were not soft eyes; neither were they restless eyes, nor rolling eyes, nor squinting eyes, nor prominent eyes—but they were active, brisk, busy, vigilant, immovable



From "Whittier." Copyright, 1893, by Harper & Brothers.

WHITTIER IN HIS STUDY.

eyes that looked as if they could not be surprised by anything—not even by sleep. They never looked angry or joyous, or perturbed, or melancholy, or heavy; but morning, noon and night they shone the same and conveyed the same impression to the beholder—viz., that they were eyes that had a look—not like the look of Sterne's monk, beyond this world—but a look into all things on the face of this world. Her other features had nothing remarkable in them, but the ears might evidently be classed under the same head with the eyes; they were something resembling rabbits'—long, prominent, restless, vibrating ears, forever listening, and never shut by the powers of thought. Her voice had the tone and inflections of one accustomed to make frequent sharp interrogatories. She had rather a neat, compact figure, and the *tout ensemble* of her person and dress was that of smartness.

There remains the third and last of Miss Ferrier's novels to be published—"Destiny." [Roberts, 2 vols., with frontispieces, half leather, $2.50.]

"Well," continued Greaves, "south of the Gallapagos there's an island, and on that island there's a cave, and in that cave there stands, grounded, with the head of the topmasts hard pressed against the roof of the cave, a large full-rigged ship, and in the hold of that large full-rigged ship there lies, stowed away, a number of cases filled with Spanish dollars. Those cases we are going to fetch, and *that's* the brig's errand." The foregoing statement, made by the captain of the *Black Watch*, in response to a round robin of inquiry from the crew, gives the clew to the plot of Clark Russell's new sea story, *List, Ye Landsmen!* The tale is told by William Fielding, who by an accident finds himself on board the *Black Watch*, outward bound from an English port, and is one of the best that the author has given us in some time. The opening scenes of the story, describing the kidnapping of the hero by the press gang and his escape from his captors, form a lively prelude to the tale proper. It is full of novel incident and adventure, and is told with the rare skill and thorough knowledge of the sea which the author has often shown. He has no rival in the art of painting the various moods of the sea in vivid colors. [Cassell, 12mo, $1.00.]

It is doubtful if any one could write more entertainingly of life in Kentucky than James Lane Allen; this has already been shown in "The Blue Grass Region of Kentucky." *John Gray*, the latest novel from his pen, is the name of a Lexington schoolmaster who lived at the close of the last century, and Mr. Allen has made him a strong character, who will hold his place among other heroes of contemporary fiction. It will always be a pity in the mind of the sympathetic reader that Amy Falconer was so treacherously stolen from the schoolmaster, but this circumstance helps to make the book one of unusual interest. [Lippincott, 12mo, $1.00.]

The Marplot, by Sidney Royse Lysaght, is a well-constructed tale of English and Irish life. It deals mostly with the fortunes of Dick Malory, a young man with Bohemian tastes. The marplot is Connie, a circus rider, who unfortunately fell in with Dick at the age of thirteen, he having befriended her when she ran away from the circus. As Connie develops into a very wicked young woman, and Dick falls in love with a beautiful girl, the reader will be interested to learn how a marriage ceremony that had taken place between them was set aside. There is some delightful descriptive writing and a finish about the whole that denotes the careful writer, notwithstanding several bold situations. [Macmillan, 12mo, $1.00.]

NEW BOOKS ON VARIED TOPICS.

MRS. SCHUYLER VAN RENSSELAER'S new volume, *Art Out-of-Doors*, is described in the sub-title as "Hints on Good Taste in Gardening." Lest the word "gardening" should be taken in too narrow a sense, Mrs. Van Rensselaer prefaces her first chapter, on "The Art of Gardening," by Wordsworth's remark that the "laying out grounds may be considered a liberal art, in some sort like poetry and painting." This sentence gives the reader the point of view from which the author discusses her subject. She counts the skill which creates beautiful compositions upon the surface of the ground as worthy to rank with the three usually accepted Arts of Design—viz., architecture, sculpture, and painting. For, as she truly says, "The man who uses ground and plants, roads and paths, and water and accessory buildings with an eye to organic beauty of effects, is—or ought to be—an artist." Mrs. Van Rensselaer has an established reputation as a popular writer upon art, and she brings all her knowledge of kindred subjects to bear upon the beautifying of the face of nature. The style of the book is decidedly agreeable, and its interest—to say nothing of its value as a practical treatise—is increased by the description of examples which actually exist. Among the contents—besides "The Art of Gardening"—are "Home Grounds," "Roads and Paths," "Piazzas," "A Word for Architecture," "The Beauty of Trees," "The Love of Nature," etc., etc. [Scribners, 12mo, $1.50.]



From "Giles Corey, Yeoman."—Copyright, 1893, by Harper & Brothers.

"THIS IS NO COURTING NIGHT."

In connection with "Art Out-of-Doors," and in a sense complementary to it, we note an attractive volume entitled *Homes in City and Country*. The book is a collection of articles which were originally contributed to *Scribner's Magazine* by men who, besides possessing skill as writers, are recognized as authorities on the various subjects treated. The scope of the work can best be indicated by the contents: "The City House in the East and South," by Russell Sturgis; "The City House in the West," by J. W. Root; "The Suburban House," by Bruce Price; "The Country House," by Donald G. Mitchell; "Small Country Places," by Samuel Parsons, Jr.; "Building and Loan Associations," by W. A. Linn. The value of the text is much enhanced by one hundred well-selected illustrations. [Scribners, 8vo, $2.00.]

Four recent additions are made to the Harper's Black and White Series. Of these the first in importance is Miss Wilkins's little tragedy of witchcraft times, *Giles Corey, Yeoman*, which is not without many interesting passages of characterization and dialogue, but which leaves one with the feeling that this venture into the dramatic field has added nothing to the author's reputation, and that her peculiar province is still and will probably always remain the short story, dealing with an episode in New England village life. *The Japanese Bride*, by Naomi Tamura, discusses in detail courting, the go-between, the preparation for the wedding, the ceremony itself, the honeymoon and the relations of the bride and bridegroom to each other at home and to their parents, among the Japanese. Another volume is Mrs. James T. Fields's illuminating notes about the life and friendships of *Whittier*. Finally, there is a little book of breakfast table chaff and humor, *Coffee and Repartee*, by John Kendrick Bangs. All four of these volumes are reprinted

from the Harper's periodicals, and are illustrated. [Harper, each 16mo, 50 cents.]

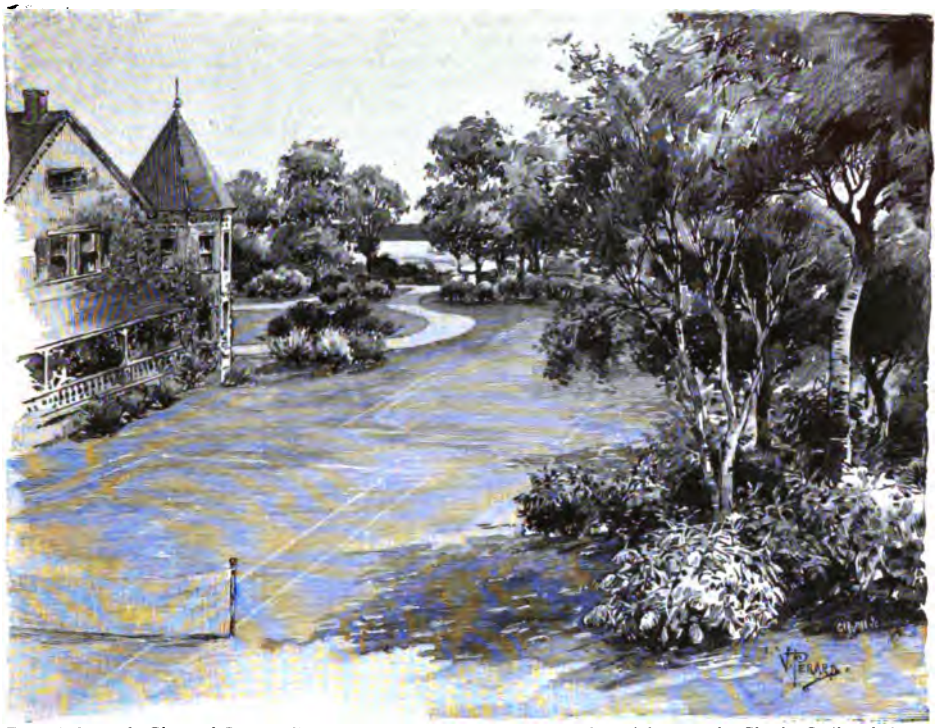
The first volume of the third edition, revised throughout, of Professor James Bryce's *American Commonwealth*, which was fully reviewed in THE BOOK BUYER on its first appearance, five years ago, deals with the National and State Governments, local and municipal government being included in the latter classification. This new edition includes many statistics from the United States census of 1890, such constitutional changes as have taken place in the States have been noted, and various statements have been qualified or added to in the light of information which the first edition brought to the attention of the author. The work in its new form is of greater value than ever—a remarkably able and fair-minded analysis and description of the United States systems of Federal, State and municipal government, and the purposes and practical workings of the political parties. Written with great clearness, it is sympathetically appreciative of whatever is good in our political institutions, while it discusses with equal candor and acumen some of the perils which experience shows lie in the path of such a democracy as this. The native American who has been a practical student of our political system will occasionally find some statement by Mr. Bryce against which he is inclined to put a query mark, but it is singular how often he will find a frank statement of the other side of the case a page or two later. The book was written primarily for the instruction of Englishmen, and much of it is familiar to Americans; but there is scarcely a page that does not bear some thought, some comparison, some question apropos of these familiar facts that will interest the intelligent American reader. [Macmillan, Vol. I., 8vo, $1.75.]

One would have to be an ardent student of folklore to read throughout the *Voodoo Tales* as told among the negroes of the Southwest, which have been collected from original sources by Mary Alicia Owen. In an introduction Charles Godfrey Leland testifies to the great value of these negro tales, and they no doubt are very curious and well worthy of careful study and comparison with other Indian, Southwestern, French and African folklore. But there is such a thing as more dialect in one book than a reader for entertainment can view without dismay; and the three hundred large



From "Homes in City and Country." Copyright, 1893, by Charles Scribner's Sons.

MANTEL IN THE WISTER HOUSE, GERMANTOWN, PA.



From "Homes in City and Country." Copyright, 1893, by Charles Scribner's Sons.

GROUNDS OF A HOUSE AT A SUMMER WATERING-PLACE.

octavo pages of Miss Owen's book will very likely discourage all but the most enthusiastic students of American folk tales. Mr. Harris has invested his stories of Brer Rabbit with a literary charm that gives them a wide popularity. Miss Owen has not been able to do so well by her Brer Rabbit. [Putnams, 8vo, $1.75.]

The paramount importance of the financial situation in this country at the present time and the widespread interest in the discussion of the subject have resulted in the production of several most valuable and well-considered treatises on the money question. Mr. Trenholm's masterly exposition in the "People's Money," recently issued, is followed by Professor Taussig's *The Silver Question in the United States* (Putnam, 12mo, 75 cents), a brief manual of little more than a hundred pages in which the present economic situation is clearly outlined with a frank discussion of existing tendencies and the remedies to be applied, by one of the most learned and practical authorities among us. A much larger and more comprehensive volume is Sidney Sherwood's *The History and Theory of Money* (Lippincott, 8vo, $2.00), a series of twelve lectures delivered in Philadelphia under the auspices of the Society for the Extension of University Teaching and the Patronage of the Bankers of Philadelphia. The lectures, which are very thorough and clear in form, are preceded by several addresses by well-known authorities; at the close of each lecture a discussion follows, and at the end of the book there is an elaborate syllabus of the course, with bibliography and courses for reading.

The volume entitled *The Place of Christ in Modern Theology*, by Dr. A. M. Fairbairn, of Oxford, appears as the Morse Lecture (Union Seminary), but contains, also, matter that was delivered in the Lyman Beecher Lectures at Yale, besides much matter that has never been delivered at all. Dr. Fairbairn holds—and his whole book centres in this belief—that the most significant and assured result of the critical process is, that the Christian theologian can now stand face to face with the historical Christ and conceive God as He conceived Him. Of the two books into which the work falls, the first deals with historical criticism, the second with theological construction; the critical process being an integral part of the construc-

tive endeavor. Perhaps the most valuable part of the author's contribution to recent theological research is that which follows "the course of the speculation and criticism that have compelled the churches, often against their wills, and in spite of their own inherent tendencies, to return to Christ." The second book discusses "the significance for theological thought of the Christ who has been, as it were, historically recovered." [Scribners, 8vo, $2.50.]

The tourist to Florence who is especially interested in the paintings by the old masters will find a little book recently published, *A Guide to the Paintings of Florence*, a useful companion. The book, which is written and compiled by Karl Károly, includes an historical and critical account of all the pictures and frescoes in Florence and the adjacent towns, with quotations from the best authorities; short notices of the legends and stories connected with them or with their subjects; lives of the saints and chief personages represented, and chronological lists of the Popes, of the Florentine painters, and of the chief events in the history of the city, and several indexes. [Macmillan, 12mo, $1.50.]



From "Tenting on the Plains." Charles L. Webster & Co.

A Suspended Equestrienne.

In *Plato and Platonism*, a series of lectures written for delivery to some young students of philosophy, Walter Pater discusses in the modern historical spirit the leading principles of Plato's doctrine, tracing them to their origins, explaining their appositeness to the time, and analyzing their effect upon the philosopher's contemporaries and successors. His purpose also is to bring into a clear light the personality and individuality of Plato himself, in connection with the philosophical principles which he taught. Mr. Pater discusses, with a charm of manner which every reader of him will not need to be reminded of, Plato's doctrines of Motion, Rest and Number, his relations with Socrates and with the Sophists, his genius, his principles of æsthetics, etc. Altogether it is a book for a scholar to enjoy. [Macmillan, 12mo, $1.75.]

Many people regard geology as a dry science, dealing with rocks and fossils. It has a very different meaning, however, to one who looks upon it as supplying the evidence from which to construct the life-history of the earth. This is the point of view of R. D. Roberts in his introduction to modern geology, *The Earth's History*, just issued in the Uni-

versity Manuals. His purpose is to furnish a sketch of the methods by which modern geologists have brought the science to its present state, and to give in a popular form intelligible to a layman the chief results of their investigation. The nature of the problems which are here answered is thus explained by the author:

What is the nature of the crust movements to which the land areas and mountain ranges are due? What was the distribution of land and water that obtained in the area when each group of rocks was formed? What were the extent and contour of the land? What was the condition of its surface, and what the forms of life inhabiting it? What were the oceanic conditions; the depths of different parts; the forms of life inhabiting the water; the nature and extent of the materials brought down by the rivers that poured into the seas from the land areas of the period?

Numerous illustrations and colored maps serve as a welcome aid to the reader in the exposition of the subject. [Scribners, 12mo, $1.50 *net*.]

We have received the first volume—the set is to consist of eight—of the new complete edition of *Pepys's Diary*, referred to at length by our London correspondent in his letter in this number of THE BOOK BUYER. In regard to the pronunciation of the name, Mr. Wheatley says: "At present there are three pronunciations in use—*Peps*, which is the most usual; *Peeps*, which is the received one at Magdalen College, Cambridge, and *Peppis*, which I learn from Mr. Walter C. Pepys is the one used by other branches of the family." Mr. Wheatley thinks that in the seventeenth century the name was pronounced *Pĕps* or *Pāpes*. We quote elsewhere in full what Mr. Wheatley has to say on this interesting subject. [Macmillan, 12mo, with portrait, $1.50.]

In *Athelwold* Amélie Rives has told in blank verse a tragic story of the end of the tenth century, the scene being England during the reign of Edgar. The plot reminds one of "The Courtship of Miles Standish" and of Iago's cunning schemes in "Othello." Some of the lines have the true ring of poetry—passion, imagination, power; but many sound hollow. There is enough kissing in the love scenes to furnish forth liberally half a dozen ordinary amatory poems. [Harpers, 12mo, $1.25.]

A half a century has passed since Dickens visited the United States for the first time, and on his return to England published his *American Notes*, which appears in the reprint of the first edition of his works, edited by his son. Allowing for a certain tendency toward exaggeration by which Dickens sought to emphasize the dramatic effect which he wished to produce, one may with considerable profit read the author's lively descriptions of the people and the country, and compare them with the civilization of the present day. Dickens's *Pictures from Italy*, originally a series of letters of travel which he sent to the London *Daily News*, is bound in the same volume. The *Letters of Charles Dickens*, edited by Mamie Dickens and Georgina Hogarth, also appears in one volume in the same edition. [Macmillan, each crown 8vo, $1.00.]

To the International Education Series, which now comprises more than a score of volumes, three new books have just been added, which are of more than ordinary interest and importance. Mr. Felix Adler's *The Moral Instruction of Children* aims to solve the problem of unsectarian moral instruction in the public school. *Education from a National Standpoint* is translated from the French of Alfred Fouillée by W. J. Granstreet. The author has in view the needs of his country, and he is a strenuous advocate of the teaching of the humanities as distinct from a technical or scientific system. His book is an earnest plea for a reform in the system of education in vogue in France, but its broad philosophical character and its testimony to the value of moral forces in a scheme of national education render it especially timely for educators everywhere. Isaac Sharpless's *English Education in the Elementary and Secondary Schools* is an account of the great "Public Schools" of England, the history of State Education and of the educational forces at work in that country, and of the reforms introduced in recent years. [Appletons, each vol. 12mo, $1.50.]

The proportion relatively of books of travel seems to be rather on the increase as the means of travel and the inclination to see strange lands and people become every day more extended and general. One of the latest of these volumes, combining the impressions of a veteran traveller with the usefulness of a handbook for the intending voyager, is Maturin M. Ballou's *The Story of Malta*—the eighth in the series of his descriptions of travel in both hemispheres. The islands of the Maltese group have received but passing mention, as a rule, in the itinerary of Mediterranean travel, but Mr. Ballou gives them more serious and detailed attention. Of course Malta itself and its capital, Valetta, are the chief points of interest. The Knights of St. John, the historic associations, the English garrison and the scenery claim the lion's share of the narrative, but the numerous aspects of life and the unique characteristics of this romantic spot are not overlooked. [Houghton, Mifflin & Co., crown 8vo, $1.50.]

NEW BOOKS AND NEW EDITIONS.

F. Marion Crawford's *To Leeward* appears in the new cheap edition of his novels. [Macmillan, 12mo, $1.00.]

Henry Norman's series of clearly drawn pictures of *The Real Japan* appears in a new and cheaper edition, with seventy illustrations. [Scribners, 12mo, $1.50.]

William Black's novels, *White Wings*, *The Beautiful Wretch* and *Sunrise*, have been added to the new cheap edition of his writings. [Harpers, 12mo, each 90 cents.]

The ten illustrations in the sixth volume of the new Dryburgh edition of Scott's Waverley novels, *Old Mortality*, are by Frank Dadd, the wood-engraving being the work of J. D. Cooper. [Macmillan, 8vo, $1.25.]

A new and cheaper edition is published, with all the original illustrations, of John Addington Symonds's *Life of Michel Angelo*, which received the highest praise from the most competent critics when it was first issued last autumn. [Scribners, 8vo, 2 vols., $7.50.]

A book intended primarily for the elementary learner, but useful to the advanced student and for reference purposes, is *The Gods of Olympos; or, Mythology of the Greeks and Romans*, translated and edited from the twentieth edition of A. H. Petiscus by Katherine A. Raleigh. It is copiously illustrated. [Cassell, 8vo, $2.00.]

In the preface to the new edition of *The Autobiography of Mark Rutherford*, the author ventures the opinion that Rutherford, "at any rate in his earlier life, was an example of the danger and folly of cultivating thoughts and reading books to which he was not equal, and which tend to make a man lonely." [Cassell, 12mo, $1.00.]

In *Representative English Literature from Chaucer to Tennyson*, Henry S. Pancoast, Instructor in the De Lancey School, Philadelphia, presents, for the especial benefit of the upper classes in our secondary schools, a study of representative works of the great literary epochs in the light of the men and the time which produced them. [Holt, 8vo, $1.60.]

Mrs. Custer's delightfully vivacious and spirited narrative of army life on the Western frontier during the years following the Civil War, *Tenting on the Plains*, is issued in a new edition with the original illustrations. We know of no books that give a more graphic, lifelike and entertaining series of pictures of Western army life than Mrs. Custer's. [Webster, 12mo, $1.00.]

A new revised edition is issued of Abby Sage Richardson's *Familiar Talks on English Literature*, a book designed primarily for the use of young people and for classes. The book is made up largely of selections from the poets, novelists, dramatists, essayists and diarists down to the time of Scott's death, with a substantial thread of pleasant talk and comment binding the whole. Its purpose is to inspire in young minds a taste for good literature. [McClurg, 8vo, $1.50.]

READINGS FROM NEW BOOKS

HOW WAGNER COMPOSED.

What use, then, did he make of the piano in composing? The correct answer to this question is given in the following remarks by Praeger, who, during a visit to Zürich in 1856, had an opportunity to see the composer at work on "Siegfried:" "He did not seek his ideas at the piano. He went to the piano with his idea already composed, and made the piano his sketch-book, wherein he worked and reworked his subject, steadily modelling and remodelling his matter until it assumed the shape he had in his mind." In other words, while Schubert wrote as a fountain produces water, and Beethoven put the results of his persistent reflections on his themes on slips of paper, Wagner used the piano as a sculptor does his clay, to mould his themes into various plastic motives. But that was all: the delicate lace-work of the orchestral score was all pure mental work which no physical manipulation at the piano could assist. . . . Wagner *thought out* his operas in orchestral colors; his very *ideas* are often conceived in colors and instrumental combinations which the piano can no more reproduce than it could have suggested them to the composer. There are in music emotional and sensuous ideas, as well as intellectual "themes," and in an opera the former are fully as important as the latter. The magic helmet motive in the "Nibelung's Ring" would lose half its charm if presented in a different orchestral coloring or played on the piano; but that is not a fault of the composer; it is a mark of his superlative genius.

After he had his musical motives satisfactorily arranged in his head, how did he proceed to put them on paper? First he made a sort of skeleton sketch—as painters make preliminary sketches—the ideas being roughly jotted down on a few lines of music paper; and from these the orchestral score was subsequently elaborated.—*From "Wagner and His Works," by Henry T. Finck.*

THE PRESIDENT AND THE PEOPLE.

To a European observer weary of the slavish obsequiousness and lip deep adulation with which the members of reigning families are treated on the eastern side of the Atlantic, fawned on in public and carped at in private,

the social relations of an American President to his people are eminently refreshing. There is a great respect for the office, and a corresponding respect for the man as the holder of the office, if he has done nothing to degrade it. There is no servility, no fictitious self-abasement on the part of the citizens, but a simple and hearty deference to one who represents the majesty of the nation, the sort of respect which the proudest Roman paid to the consulship even if the particular consul was, like Cicero, a "new man." The curiosity of the visitors who throng the White House on reception days is sometimes too familiar; but this fault tends to disappear, and Presidents have now more reason to complain of the persecutions they endure from an incessantly observant journalism. After oscillating between the ceremonious state of George Washington, who drove to open Congress in his coach and six, with outriders and footmen in livery, and the ostentatious plainness of citizen Jefferson, who would ride up alone and hitch his horse to the post at the gate, the President has settled down into an attitude between that of the mayor of a great English town on a public occasion, and that of a European cabinet minister on a political tour. He is followed about and fêted, and in every way treated as the first man in the company; but the spirit of equality which rules the country has sunk too deep into every American nature for him to expect to be addressed with bated breath and whispering reverence. He has no military guard, no chamberlains or grooms-in-waiting; his everyday life is simple; his wife enjoys precedence over all other ladies, but is visited and received just like other ladies; he is surrounded by no such pomp and enforces no such etiquette as that which belongs to the governors even of second-class English colonies, not to speak of the viceroys of India and Ireland.—*From James Bryce's "American Commonwealth," New Edition, Vol. I.*

PASSION IN ACTING.

Diderot laid down a theory that an actor never feels the part he is acting. It is of course true that the pain he suffers is not real pain, but I leave it to any one who has ever felt his own heart touched by the woes of another to say if he can even imagine a case where the man who follows in minutest detail the history of an emotion, from its inception onward, is the only one who cannot be stirred by it—more especially when his own individuality must perforce be merged in that of the archetypal sufferer. Talma knew that it was possible for an actor to feel to the full a simulated passion, and yet while being swept by it to retain his consciousness of his surroundings and his purpose. In his own words, "The intelligence accumulates and preserves all the creations of sensibility." And this is what Shakespeare means when he makes Hamlet tell the players—"for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must beget a temperance that may give it smoothness."

How can any one be temperate in the midst of his passion, lest it be that his consciousness and his purpose remain to him? Let me say that it is this very discretion which marks the ultimate boundary of an Art, which stands within the line of demarcation between Art and Nature. In Nature there is no such discretion. Passion rules supreme and alone; discretion ceases, and certain consequences cease to be any deterrent or to convey any warning.—*From "The Art of Acting," by Henry Irving.*

MR. CRAWFORD'S PERFECT NOVEL.

It has always seemed to me that the perfect novel, as it ought to be, exists somewhere in the state of the Platonic idea, waiting to be set down on paper by the first man of genius who receives a direct literary inspiration. It must deal chiefly with love; for in that passion all men and women are most generally interested, either for its present reality or for the memories that soften the coldly vivid recollection of an active past, and shed a tender light in the dark places of bygone struggles, or because the hope of it brightens and gladdens the path of future dreams. The perfect novel must be clean and sweet, for it must tell its tale to all mankind, to saint and sinner, pure and defiled, just and unjust. It must have the magic to fascinate and the power to hold its readers from first to last. Its realism must be real, of three dimensions, not flat and photographic; its romance must be of the human heart and truly human—that is, of the earth as we all have found it; its idealism must be transcendent, not measured to man's mind, but proportioned to man's soul. Its religion must be of such grand and universal span as to hold all worthy religions in itself. Conceive, if possible, such a story, told in language that can be now simple, now keen, now passionate, and now sublime—or rather, pray, do not conceive it, for the modern novelist's occup tion would suddenly be gone, and that one book would stand alone of its kind, making all others worse than useless—ridiculous, if not sacrilegious, by comparison.—*From "The Novel. What It Is," by F. Marion Crawford.*

PRONUNCIATION OF PEPYS'S NAME.

In concluding this account of the chief particulars of Pepys's life, it may be well to add a few words upon the pronunciation of his name. Various attempts appear to have been made to represent this phonetically. Lord Braybrook, in quoting the entry of death from St. Olave's Registers, where the spelling is "Peyps," wrote, "This is decisive as to the proper pronunciation of the name." This spelling may show that the name was pronounced as a monosyllable, but it is scarcely conclusive as to anything else, and Lord Braybrook does not say what he supposes the sound of the vowels to have been. At present there are three pronunciations in use—*Peps*, which is the most usual; *Peeps*, which is the re-

ceived one at Magdalen College, and *Peppis*, which I learn from Mr. Walter C. Pepys is the one used by the other branches of the family. Mr. Pepys has paid particular attention to this point, and in his valuable "Genealogy of the Pepys Family" (1887) he has collected seventeen varieties of spelling of the name. . . . Mr. Walter Pepys adds:

"The accepted spelling of the name 'Pepys' was adopted generally about the end of the seventh [*sic*; seventeenth?] century, though it occurs many years before that time. There have been numerous ways of pronouncing the name, as 'Peps,' 'Peeps' and 'Peppis.' The Diarist undoubtedly pronounced it 'Peeps,' and the lineal descendants of his sister Paulina, the family of 'Pepys Cockerell,' pronounce it so to this day. The other branches of the family all pronounce it as 'Peppis,' and I am led to be satisfied that the latter pronunciation is correct by the two facts that in the earliest known writing it is spelt 'Pepis,' and that the French form of the name is 'Pepy.'"

The most probable explanation is that the name in the seventeenth century was either pronounced *Peps* or *Papes*; for both the forms *ea* and *ey* would represent the latter pronunciation. The general change in the pronunciation of the spelling *ea* from *ai* to *ee* took place in a large number of words at the end of the seventeenth and beginning of the eighteenth century, and three words at least (yea, break and great) keep this old pronunciation still. The present Irish pronunciation of English is really the same as the English pronunciation of the seventeenth century, when the most extensive settlement of Englishmen in Ireland took place, and the Irish always pronounce *ea* like *ai* (as, He gave him a nate bating = neat beating). Again, the *ey* of *Peyps* would rhyme with they and obey. English literature is full of illustrations of the old pronunciation of *ea*, as in "Hudibras:"

> "Doubtless the pleasure is as great
> In being cheated as to cheat,"—

which was then a perfect rhyme. In the "Rape of the Lock" tea (tay) rhymes with obey, and in Cowper's verses on Alexander Selkirk sea rhymes with survey. It is not likely that the pronunciation of the name was fixed, but there is every reason to suppose that the spellings of *Peyps* and *Peaps* were intended to represent the sound *Pāpes* rather than *Peeps*.—*From the Life of Samuel Pepys in Vol. I. of "The Diary," edited by Henry B. Wheatley.*

MODELS PLASTIC AND OTHERWISE.

"I'm all in a soak; there *was* a mess of people in the 'bus. I wish you lived near a stytion," said Miss Churm. I requested her to get ready as quickly as possible, and she passed into the room in which she always changed her dress. But before going out she asked me what she was to get into this time.

"It's the Russian princess, don't you know?" I answered; "the one with the 'golden eyes,' in black velvet, for the long thing in the *Cheapside*."

"Golden eyes? I *say!*" cried Miss Churm, while my companions watched her with intensity, as she withdrew. She always arranged herself, when she was late, before I could turn round; and I kept my visitors a little, on purpose, so that they might get an idea, from seeing her, what would be expected of themselves. I mentioned that she was quite my notion of an excellent model—she was really very clever.

"Do you think she looks like a Russian princess?" Major Monarch asked with lurking alarm.

"When I make her, yes."

"Oh, if you have to *make* her!" he reasoned, acutely.

"That's the most you can ask. There are so many that are not makeable."

"Well now, *here's* a lady"—and with a persuasive smile he passed his arm into his wife's—"who's already made!"

"Oh, I'm not a Russian princess," Mrs. Monarch protested, a little coldly. I could see that she had known some and didn't like them. There, immediately, was a complication of a kind that I never had to fear with Miss Churm.

This young lady came back in black velvet—the gown was rather rusty and very low on her lean shoulders—and with a Japanese fan in her red hands. I reminded her that in the scene I was doing she had to look over some one's head. "I forget whose it is; but it doesn't matter. Just look over a head."

"I'd rather look over a stove," said Miss Churm; and she took her station near the fire. She fell into position, settled herself into a tall attitude, gave a certain backward inclination to her head and a certain forward droop to her fan, and looked, at least to my prejudiced sense, distinguished and charming, foreign and dangerous. We left her looking so, while I went down-stairs with Major and Mrs. Monarch.

"I think I could come about as near it as that," said Mrs. Monarch.

"Oh, you think she's shabby, but you must allow for the alchemy of art."

However, they went off with an evident increase of comfort, founded on their demonstrable advantage in being the real thing. I could fancy them shuddering over Miss Churm. She was very droll about them when I went back, for I told her what they wanted.

"Well, if *she* can sit, I'll tyke to bookkeeping," said my model.

"She's very lady-like," I replied, as an innocent form of aggravation.

"So much the worse for *you*. That means she can't turn round."

"She'll do for the fashionable novels."

"Oh, yes, she'll *do* for them!" my model humorously declared. "Ain't they bad enough without her?" I had often sociably denounced them to Miss Churm.—*From "The Real Thing, and Other Tales," by Henry James.*

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.–1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

676.—How many numbers of Tourgée's magazine, *Our Continent*, were issued? H. E. D.

It was begun in 1882, and died in 1885.

677.—Will you kindly inform me if Arthur O'Shaughnessy ever published a volume of his poems? M. G.

He published three volumes of poetry—"An Epic of Women," "Lays of France," and "Music and Moonlight"—all in London, and died in 1881.

678.—(1) Who is the author, or where can it be found, of the quotation "Republics are ungrateful"? (2) Will you kindly inform me who were the publishers of the poems of William F. Jarvin, Danville, Ky., published shortly after the Mexican War, or where to obtain a copy? L. R. Y.

(1) So far as we know, it never has been discovered. (2) Advertise for it in the *Publisher's Weekly*.

679.—Will you please tell me something of "Julien Gordon," author of "A Diplomat's Diary"; also of "Octave Thanet"? J. E. W

"Julien Gordon" is Mrs. Van Rensselaer Cruger, of New York. "Octave Thanet" is Miss Alice French, of Davenport, Iowa. A biographical sketch and portrait of Miss French were printed in THE BOOK BUYER of April, 1889.

680.—Is Elihu Burritt's (the "learned blacksmith") life published? If so, what is the price, and who is the publisher? L. H. S.

His life, by Charles Northend, is published by D. Appleton & Co.; price, $1.75.

681.—(1) Can you tell me who is the author of "An Englishman in Paris"? (2 Is the rumor that the author never visited Paris, nor met many of the celebrated personages, true? L. T. B.

(1) We cannot. (2) The rumor, if there is such an one, is exceedingly improbable.

682.—Will you please explain the meaning of the following two lines in Tennyson's "In Memoriam":

"Over those ethereal eyes
The bar of Michael Angelo." M. A.

We never have been able to find out. It probably refers to the superciliary ridge, very prominent in Michael Angelo, which is commonly supposed to indicate genius.

683.—I have one of Bohn's volumes, "Historical View of the French Revolution, by J. Michelet, translated by C. Cocks, B.L." The book ends with the arrest of the king at Varennes. I am very anxious to know if Michelet carried the work further. If so, is there any English edition? R. E. T.

The remainder never has been translated. The original was in six volumes, and might be obtained in Paris.

684.—Please tell me who is the author of the following lines:

"O Soul,
To stand there all alone
And without hope!
To watch the years come one by one,
Sad faces from the old days gone,
Eyes full of memories, pale and wan,
And hands that grope
About thy weary heart strings, without hope!" E. F.

685.—There is a reminiscence in my mind of a poem containing these lines:

"From out the cannon's throat
Came the blue-bird's note."

Can you indicate where it could be found? J. H.

686.—Will you kindly let me know who is the author of the burlesque novel published in the last Christmas *Yule Tide* called "The New Babylon"? E. B. G.

We do not know, but some of our readers may.

687.—Can you tell me where can be found and old poem on the "Lily of the Valley," beginning:

" Pale, modest flower that shuns parade,
Whose sweets all other sweets excel" ? S.

688.—Will you kindly give me any information in relation to Marcus Fayett Bridgman, author of a little collection of poems entitled " Mosses," " Under the Pine," etc. ? T. R.

If you have the volumes, or any of them, address a note to Mr. Bridgman in care of his publisher.

689.—(1) Who wrote the lines beginning:

" When all the world is young, lad, and all the trees are green,"

which appeared on E. H. Sothern's play-bills when he was playing " The Maister of Woodbarrow" ? (2) Also, those beginning :

" Alas, how easily things go wrong !"

(3) Will you list for me the biographical sketches of Miss Marlowe ? (4) Is there a collection of poems relating to marriage and married life ? Q.

(2) That poem was written by George Macdonald. (3) We cannot do it. (4) No. The nearest thing to it is John Williamson Palmer's " Poetry of Compliment and Courtship," and that is out of print. Dr. Palmer prepared four volumes to follow this, entitled " Marriage and Offspring," " Home and Friends," " Meeting, Parting, and Separation," and " Bereavement, Condolement, and Consolation." But the four manuscripts were destroyed in the great Boston fire of 1872.

ANSWERS

642.—The book is " Songs and Ballads of the West," by the Rev. S. Baring-Gould and the Rev. H. Fleetwood Sheppard. (4 parts. London, Methuen & Co., 1891.) M. M.

665.—In cataloguing " Miss Toosey's Mission," " Laddie," and " Tip Cat," I have attributed them to Mrs. Elizabeth Thomas (Meade) Smith. I suppose she is the author. K. J. D.

669.—The poem is " The Convict's Christmas Eve," by Will Carleton, published in *Harper's Magazine* for December, 1887. L. V. B.

671.—The lines are from a poem entitled " Wanted," by J. G. Holland. H. C. M.
Answered also by R. P. P. and R. H. T.

673.—The quotation is from N. P. Willis's " The Maiden's Prayer." J. M. H.

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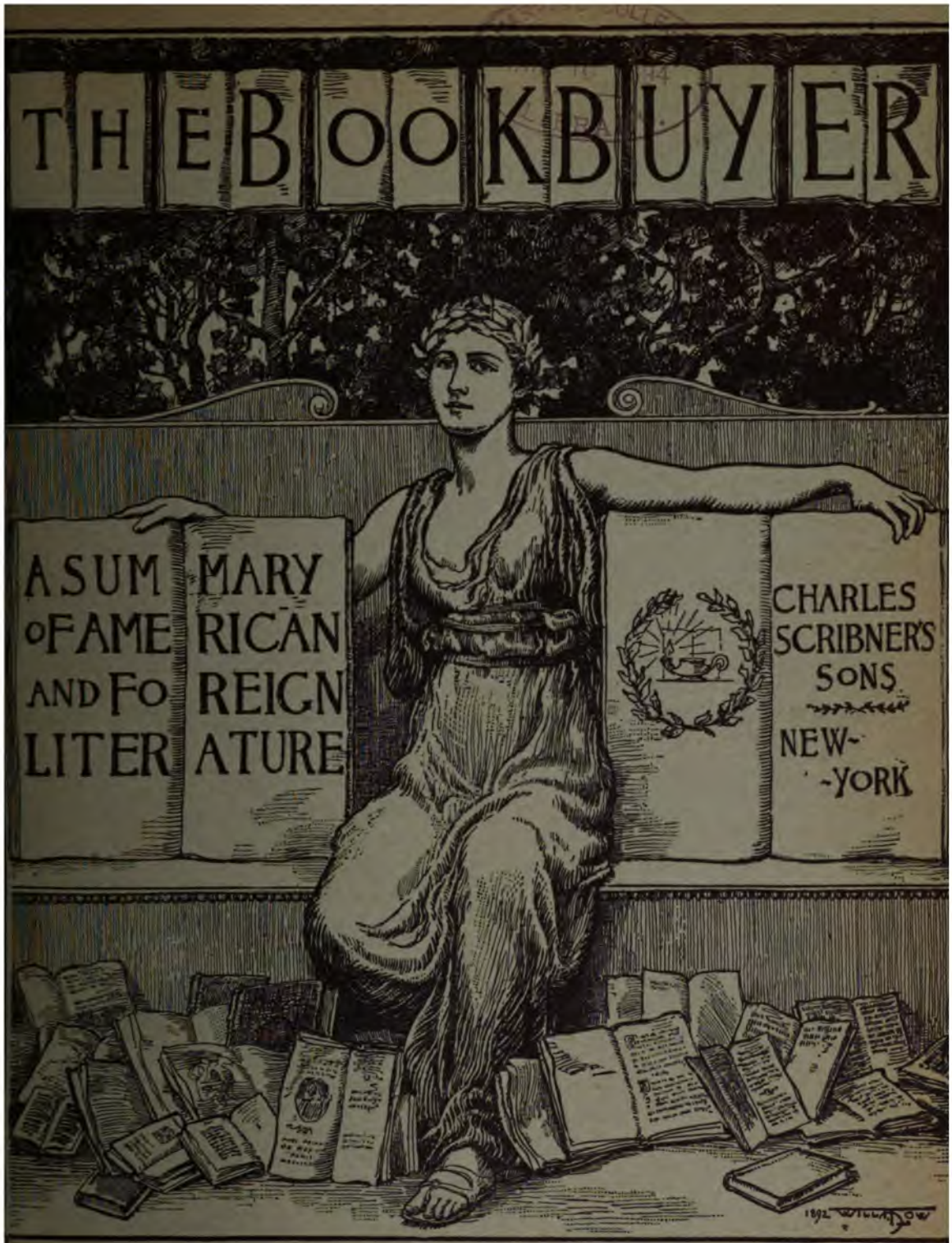
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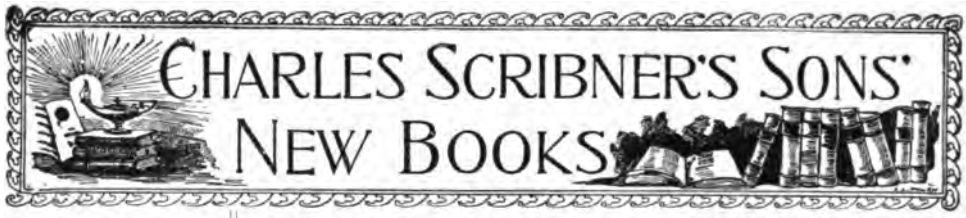
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JOHN RUSKIN.

THE reported offer of the Laureateship to John Ruskin by Mr. Gladstone makes Mr. Collingwood's record of Ruskin's life and work,* which has just appeared, a most opportune publication. Under any circumstances the book would be one of unusual interest, and this interest is increased in the present instance by the admirable manner in which Mr. Collingwood has performed his task. The story of Ruskin's youth and early development, as told in the first volumes, is peculiarly interesting, because one finds there the beginning of certain traits which, when fully developed, brought him into prominence as one of the representative men of the century.

Ruskin was born in London, and was brought up in Surrey; but if early training, habits, and associations fix a man's nationality, then he is a Scotsman. It is, to be sure, a matter of record that "John Ruskin was born on the 8th of February, 1819," at No. 54 Hunter



From "The Life and Work of John Ruskin." Houghton, Mifflin & Co.

HERNE HILL; MR. RUSKIN'S HOME, 1823-43.

* THE LIFE AND WORK OF JOHN RUSKIN. By W. G. Collingwood. With portraits and other illustrations. 2 vols., 8vo, $5.00. Houghton, Mifflin & Co.



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DENMARK HILL; MR. RUSKIN'S HOME, 1843-72.

Street, Brunswick Square, London. But the friends and teachers, the standards and influences of his early life were chiefly Scottish. Even the writers who inspired and directed the main lines of his thought and work were Scotsmen, from Sir Walter Scott to Carlyle. Though he was born in London he was not city bred. He was from his earliest childhood familiar with country life; for he was always taken away from town during the summer, often accompanying his father, who was the travelling partner of a firm of wine merchants, and at the age of four, when sitting for his portrait to James Northcote, he chose for the background of the picture what he called the "Blue Hills." His summer tours were continued yearly, and the repeated visits to the river scenery of the west, or to the mountains of the north, made him almost a country boy. Before he was three years old he climbed into a chair—"the chair that all his friends have seen him sitting in of evenings"—and preached. The child's sermon was characteristic of the man's later teachings: "People, be dood. If you are dood, Dod will love you. If you are not dood, Dod will not love you. People, be dood." Though refusing to be taught in the orthodox way—this also was characteristic—he began to read and write at the age of four. "He preferred," says Mr. Collingwood, "to find out a method for himself, as he always did; and he found out how to read whole words at a time by the look of them, and to write in vertical characters, like book-print, just as the latest improved theories of education suggest." After this Ruskin's regular morning lessons were in Bible-reading and in reciting Scotch paraphrases of the Psalms. At the age of five he was a confirmed bookworm, and the books he cared for not only fixed him in certain lines of thought, but were chosen because of a certain mental "make-up" that was later very apparent. There are two prophetic circumstances about the books

which, as a child of six, Ruskin printed; one pointing to his habit of bringing out a work not all at once, but in successive parts; and the other to his unfortunate tendency to let one subject be crowded out by others. Ruskin was always a victim to the dreadful habit of putting off the completion of an enterprise until "the more convenient season which is so long in coming; so that there is hardly a title of his which stands before a properly finished work." Ruskin's first dated "poem"—the tale of a mouse—was written just before he reached the age of seven; and this early verse, like his early prose, Mr. Collingwood remarks, owes much to his summer tours. During these summer trips everything was observed, and turned into verse; a habit which lasted, and produced the note-books of later years, which supplied the materials for his great works. In considering the influences which helped to mould the boy Ruskin, one must always have in mind his father—"the household deity of both wife and child, whose chief delight was in his daily return from the city, and in his reading to them in the drawing-room at Herne Hill." Ruskin's talent as a draughtsman was evident in his childhood, and in 1831 he was given drawing lessons. He set to work at once to draw cottages and castles. From the first he "cared more to carry away a true record of his subject than to produce a pleasing picture." His love for the "Blue Hills" of his babyhood increased as he grew older, and when he received a copy of Rogers's "Italy," in 1832, the vignettes by Turner touched a chord which Ruskin had been feeling for years; he took Turner, then and there, for his leader and master, "and fondly tried to copy the wonderful 'Alps at Daybreak.'" The summer of 1833 the Ruskin family spent in the Alps, and at every place young Ruskin wrote verses and prose sketches, and illustrated



From "The Life and Work of John Ruskin." Houghton, Mifflin & Co.

BRANTWOOD, FROM CONISTON WATER; MR. RUSKIN'S HOME SINCE 1872.

them with Turneresque vignettes, "drawn," says his biographer, "with the finest crow-quill pen to imitate the delicate engravings. So he got good practice in two things which went to the making of 'Modern Painters'—in descriptive writing, and in getting at the mind and method of Turner." It was in 1836, in answer to some criticism of Turner's pictures exhibited in the Royal Academy that year, that Ruskin began his championship of Turner. The same year, almost immediately after this episode, Ruskin was matriculated at Oxford. We cannot, in the space at our disposal, follow Ruskin's entire career as it is described in these beautiful volumes. Very charming as a bit of his personal experience is the chapter entitled "A Love-Story." Eventually, he accepted the mission that he felt was laid upon him, "to tell the world that art, no less than the other spheres of life, had its heroes; that the mainspring of their energy was sincerity, and the burden of their utterance, truth."

We have dwelt upon the early years of Ruskin's life because, as has been said, in his case the boy was peculiarly the father of the man. Enough has been told, however, to give an idea of the intense interest belonging to Mr. Collingwood's "Life," which, as he says, records "with warm regard for its hero and an earnest respect for truth the story of a noble life and the main issues of a great man's work." The book has a number of illustrations, including several portraits of Ruskin at various ages, and the frontispiece is a reproduction in colors of a portrait of Ruskin by himself, done in 1864–65. The appendix contains a catalogue of drawings by Mr. Ruskin, and a bibliography.

ABOUT BOOKS AND AUTHORS.

A. Conan Doyle's romance, "The Refugees," which has been appearing in *Harper's Magazine*, will be published this month by the Harpers.

A life of Edwin Booth by his friend of many years, William Winter, is in the Macmillans' press, and will be published shortly. It will contain portraits and other illustrations.

Miss Margaret Symonds, daughter of the late John Addington Symonds, is the author of a volume called "The Doge's Farm," which will be published by T. Fisher Unwin.

E. Chabot is the author of a book, "Catherine Elsmere's Widowhood," which purports to be a sequel to Mrs. Humphry Ward's novel. The author announces on the title-page that the profits of the publication will go to a Windsor charity.

While in Tangier recently Richard Harding Davis, says the May *Bookman*, succeeded in gaining admission to the famous prison, most visitors to which have to content themselves with a glimpse of the interior through a hole in the wall.

The third volume, to be published this month, of the "Stories from Scribner," is the volume of "Stories of the South." The stories are "No Haid Pawn," by Thomas Nelson Page; "Aunt Fountain's Prisoner," by Joel Chandler Harris; "How the Derby was Won," by Harrison Robertson, and "Tirar y Soult," by Rebecca Harding Davis. The "Stories of the Sea" will appear in July.

The new edition of "Poems of Two Brothers," first published in 1827, in which the poems are referred as nearly as possible to Alfred and Charles Tennyson, and in which additional and hitherto unpublished poems of the same period are included, is now announced for publication shortly by the Macmillans. The volume will be copyrighted in this country. The same house will publish Mr. Crawford's "Pietro Ghisleri" on June 26th.

George Meredith was recently reported to have returned to Box-hill from Guildford, where he has been giving sittings to G. F. Watts, who is engaged upon his portrait. Mr. Meredith has written a short story entitled "Lord Ormont and his Araminta," and has about finished an important novel in his best manner, which will bear the title "The Amazing Marriage," and which will appear serially in *Scribner's Magazine*.

In "The Simple Adventures of a Memsahib," which has been appearing in the columns of the Saturday New York *Evening Post*, Sara Jeannette Duncan describes the experiences of a young lady in going to India and in getting married and beginning housekeeping under novel conditions. It is a clever story, full of humor and shrewd observations of character, and is worthy of the author of "A Social Departure." The book will be published immediately by the Appletons.

LITERARY AFFAIRS IN BOSTON.

BOSTON, May 18, 1893.



F weather may be supposed to have even an indirect and remote effect upon the working of the mind and hence upon its products, it is not to be expected that this late and churlish spring should produce anything in the way of literature save perhaps stunted and tardy flowers. Fortunately the figure does not hold good in practical application, and the literary folk are still at work with their accustomed diligence. Indeed, the literary folk have to labor with diligence if they hope to keep the wolf from the door. Not long since there was overheard in Boston a dialogue in relation to the probable earnings of F. Marion Crawford, in which one of the speakers gravely insisted that he had it from excellent authority that Mr. Crawford had made a quarter of a million of dollars from royalties in the last ten years. The man to whom he spoke coolly took out pencil and paper, and began to reckon.

"What are you doing?" he was asked.

"I am figuring up the probable number of volumes that he has sold," was the reply. "His books, we will say, sell for $1.50 each. We will allow him 20 per cent, which is double what ordinary mortals get; and to make a quarter of a milllon he must have sold 833,333 books. If you had not told me that you knew this to be a fact," the speaker added dryly, "I should have believed it to be impossible."

The subject of literary remuneration has been too often discussed of late to be gone into here, but this scrap of talk is given as a contribution to the discussion. Any one with a slight knowledge of arithmetic can take the advertised figures of the most successful books —and these figures are sure not to be too small —and work out the author's probable gain to his own satisfaction and for his own instruction.

A new novelist is to be added to the Boston band in June, when the first novel of Mr. Nathan Haskell Dole is to be published by Messrs. Lee & Shepard. It is called "Not Angels Quite," and is a story of modern life, including, so rumor says, an account of a yachting trip to Mt. Desert, and a rather long humorous poem. Mr. Dole has written short stories of which the cleverness is a promise of success in this new venture, and the book will be awaited with interest.

The appointment of Professor Lane, of Harvard, to the librarianship of the Athenæum is one which gives much satisfaction. The Athenæum Library is a place dear to the soul of every literary man. There is a quiet, a peace, a scholarly remoteness from the stir of the workaday world in its rooms, looking out into the grassy, restful space of the Old Granary Burying Ground, which is as soothing and inspiring to literary work as it is unique. The library has always been one of the most delightful places for work that could be imagined. Under the late librarian the cataloguing and arranging of the books was subdivided to the point of madness. The charge that things were carried so far that books on a given subject which were written with a pointed pen were not allowed on the same floor as those written with a "stub" pen is probably an exaggeration; but it is certain that the minuteness of subdivision is as absurd as it is annoying to the worker; and this under the new administration will probably be to some degree remedied.

Professor Lane brings to his work the intelligence, the love for books, and the knowledge of them which are indispensable to the duties of the place, while he has also the sound common sense which is of all things what is needed in the Athenæum to-day. The library is one which is used by so many literary workers outside of Boston as well as dwelling here that the matter is one of general interest.

Boston literary folk have been doing their duty by the World's Fair, and it is not impossible that the result will be found in some of their stories later on. Aldrich, Grant, Sullivan, and so on along the list, have been in Chicago since the latest BOOK BUYER appeared, and no doubt they have been taking notes, mentally if not on paper.

The approach of the season of mental relaxation is perhaps indicated by the question

which was discussed at the closing meeting for the season of a club composed of bright young women here. The club is one which does not shrink from discussion of the deepest problems of faith, righteousness and a judgment to come, with anything above or below these profound themes. On this occasion the topic assigned for consideration was: "Is it possible for a deaf or stuttering man to have a really intimate friend?" The imagination of the club was appealed to by vividly drawn pictures of the difficulty of shouting confidences or sympathy at the top of one's voice in ears half-sealed thereto, and the impossibility of receiving with gravity the hesitating protestations or revelations of a stuttering tongue; but the faith of the disputants or of their hearers in human nature and in its adaptability was indicated by the fact that the question was decided in the affirmative.

The question reminded me of one which I once heard gravely propounded by a sparse and elderly spinster in the country, who inquired in a wintry manner if it was to be supposed that a fat woman could really be sincere!

The prejudice of the English in regard to the American use of the language which the former with a singular blindness suppose to be their private possession is well known, and the most remarkable thing about it is that they come to this country and are too dull to appreciate the fact that the best English spoken in the world is spoken on this side of the Atlantic. Not long since an English gentleman who was visiting here was speaking of the absurdity of the American use of words which were used differently in England. It was pointed out that this is often the result of the conservatism of this country, and that what are called Americanisms are often really only the retention of classic forms which have been lost sight of in England—a proposition which is perfectly familiar to everybody who has given the subject the smallest attention. The Englishman, although a well-read man, laughed this notion to scorn, and unluckily for himself cited the word "sick," which, he said, "you Americans use when you mean ill, and have no notion of nausea at all."

It was suggested that this was only following the usage of Shakespeare, and "every sick man in his bed," "sick and pale with grief," and so on were quoted to him.

"But that was so far back that it does not count," he said, rather illogically, considering what the point at issue was.

"Then do you think," the American inquired, "that when Keats wrote in his sonnet on the Elgin Marbles:

"'Like a sick eagle looking at the sky,'

he intended to convey the idea that the eagle was nauseated?"

"That," the Englishman replied, with a look of intense disgust, "is poetry. You Americans hold nothing sacred!"

And the discussion came to an untimely end without anybody having been convinced of anything which he had not believed at the beginning—a not infrequent ending of discussions. *Arlo Bates.*

Henry Jones, who is known to thousands of whist-players in the United States under his pen-name of "Cavendish," is in this country, the guest of a friend in Brooklyn.

Late advices from London stated that a new opera, the text of which is the joint production of Mr. Barrie and Dr. Doyle, was about to be produced at the Savoy Theatre.

It is reported that Hall Caine will leave Cumberland and return to the Isle of Man, where he has taken Greeba Castle, an old battlemented house high up the side of Greeba Mountain, near Peel, and among the fisher folk of whom Cap'n Davy is a good type. He is writing a new story called "The Prophet."

A new book dealing exhaustively with "The Philanthropic Work of Women," edited by the Baroness Burdett-Coutts, will be ready immediately, an edition being imported by the Scribners. The list of authors of the papers treating of various phases of the work includes many distinguished names besides that of the editor—Mrs. Alexander, Mrs. Molesworth, Honorable Maude Stanley, Countess Compton, Mrs. Charles Garnett, Lady Jeune, Mrs. Malleson, Lady Victoria Lambton, Mrs. Gilbert (Rosa Mulholland), Mrs. Cashel Hoey and many others.

JOHN ADDINGTON SYMONDS.



The sudden death in Rome, on April 19th, of John Addington Symonds, in the fifty third year of his age, is a serious loss to English letters. He was born at Clifton, Bristol, in 1840, and was educated at Harrow and Balliol. His first book was "An Introduction to the Study of Dante," and one of his last literary acts was to put to press a third edition of this book, with a new preface dated Venice, March 21st, 1893. Mr. Symonds's health has been poor for years, but in spite of this handicap his literary industry has been prodigious, resulting in illuminating volumes on Greek and Italian literature, studies in various phases of the art of the Renaissance, biographies of Sidney and Shelley in the English Men of Letters Series and of Michel Angelo, and several volumes of verse and travels. His last great work and the one that embodies his ripest though and his widest researches is "The Life and Times of Michel Angelo," in two volumes.

For the past sixteen years Mr. Symonds has spent most of his time at Davos, in the Alps, which he "discovered" as a health resort and made known to the world. He was married to a sister of Miss Marianne North, and was accompanied by his eldest daughter at the time of his death. The suddenness and unexpectedness of this event—the cause was pneumonia—are apparent from this information, which Oscar Browning sends to the *Westminster Gazette* about his last days:

On landing in London this morning, after a sea journey of more than a week from Naples, I was shocked to see in the papers the death of my old and dear friend, Mr. John Addington Symonds, whom I left at Naples only a fortnight ago in the fullest health and the highest spirits. He was returning from a visit to Sir James Lacaita, at his Villa of Leucuspide, near Taranto. I had not for years seen him look so robust, and he acknowledged that he felt as strong as he looked. We dined together and went to see Scarpetta, the famous Neapolitan actor, and parted promising to spend a good deal of time together during the ensuing week. On Sunday, April 9, he went up Vesuvius, on a very bad day. The wind was bitterly cold, and the sulphurous smoke was beating down the sides of the mountain. I was told that he suffered considerably during the journey. On returning to his hotel he found a telegram summoning him to Venice, where his wife had been taken seriously ill. He had, so far as I am aware, no intention of staying at Rome, and must have been prevented from completing his journey by illness. He was full of literary plans and projects, and was looking forward to working hard at his "History of the Grisons," for which he had made large collections, and which could not be completed without the labor of many years.

SHAKESPEARE'S CHARACTERS.

Some tables published in England by L. M. Griffiths, giving the number of lines spoken by each character in Shakespeare's plays, furnish a basis for sundry interesting comparisons and contrasts.

The leading male characters have much more to say than their female counterparts. As might have been guessed, Hamlet is by far the most loquacious—using the word in this arithmetical sense—of the men

His share in the dialogue is 1569 lines—the lines in the tables being those of the Globe edition, and parts of lines at beginning and end of speeches being counted as whole lines. Next to the royal Dane comes Richard III., with 1161 lines, and Iago follows hard upon him with 1117. Henry V., in the "magnificent monologue" of a play named from him, speaks 1063 lines.

These four characters are the only ones that have more than a thousand lines apiece. At some distance behind them come Othello with 888, Coriolanus with 886, the Duke, in "Measure for Measure," with 880, and Timon with 863. Antony, in "Antony and Cleopatra," is the only other man with more than 800, his reckoning being 829. Between 800 and 700 we find Lear (770), Richard II. (755), Brutus, in "Julius Cæsar" (727), Falstaff, in "2 Henry IV." (719), Titus Andronicus (718), and Macbeth (705); and between 700 and 600, fat Jack again, in "1 Henry IV." (688), Leontes (681), Prospero (665), Biron (627), Romeo (618), and Prince Henry, in "1 Henry IV." (616). The others above 500 are Menenius (598), Petruchio (585), Hotspur (566), the King, in "Hamlet" (551), Troilus (541), Philip Faulconbridge (522), and Cassius (507).

Among the women there are but five who exceed the limit of 500 lines. I should have guessed Portia would be first, but her 589 lines are surpassed by Rosalind's 749, Cleopatra's 670 and Imogen's 596. Juliet has 541. Between 400 and 500 we find only Helena of "All's Well" (479) and Isabella (426). The others above 300 are Desdemona (389), Katharine of Aragon (374), Mistress Page (361), Viola (353), Paulina (331), Julia in the "Two Gentlemen of Verona" (323), Olivia (321), the Queen in "2 Henry VI." (317), Volumnia (315), Cressida (312), Beatrice (309),

the Countess in "All's Well" (306), and Celia (304).

It will be noted that only twenty of the ladies have more than 300 lines each, while twenty-one of their lords exceed 600, and Rosalind, who leads all the rest of her sex by 79 lines, does not talk half as much as Hamlet. Some of the famous female characters have surprisingly little to say, as Miranda (142), Perdita (128) and Cordelia (115). Kate the shrew, though very sharp of tongue, uses the unruly member only to the extent of 220 lines, inclusive of her long lecture of 44 lines to her untamed sisters in the last scene. Lady Macbeth has but 261 lines and Hermione but 211.—*From the London Critic.*

REMINISCENCES BY MR. STEVENSON.



A brief and characteristic address which was delivered by Robert Louis Stevenson recently in Sydney, before the General Assembly of the Presbyterian Church, of which he was the guest, is reproduced herewith from the London *Westminster Gazette*, and will be found to contain some interesting reminiscences of the author's youth:

I thought when I came here to-day that perhaps a text would be suitable. (Laughter.) The first text that occurred to me was this, "Is Saul also among the prophets?" Then, upon second thoughts, which I believe we have the authority of our forefathers for saying are better thoughts, it occurred to me that I had a very good right to appear here. In the first place, I am a Scotsman—(cheers)—but upon that I will not dwell. (Cheers and laughter.) In the second place, I am an old and, I hope I may be allowed to say, a very good Presbyterian, the proof of which, I may say, is that I have sat out a sermon of an hour and thirty minutes. (Laughter.) It was delivered in the parish church of Leith, and by a remarkable coincidence the parish church is still standing in support of my statement. (Laughter.) It was delivered by one of the most delightful old gentlemen I ever knew in my life. In the third place, I am a grandson of the manse, and a great-grandson of the manse. (Applause.) My grandfather was minister of a parish close to Edinburgh. He was a nice old gentleman. (Laughter.) As for my great-grandfather, he had been placed in an historical position by Robert Burns. Dr. Smith, of Galston, was my great-grandfather. (Applause.)

But again, and in connection with this said family, I have a particular right and feel a particular pleasure in being connected with the assembly. One of the sons of Dr. Smith, of Galston, my great-uncle, John Smith, first of Glasgow and then of Helensburgh, was the most absolute child of the church that perhaps ever lived. I think he appeared in the General Assembly every year. I cannot remember when I was a child any year passing but when John Smith came up to stay with my father and mother in order to attend the assembly. Where he got his appointments I do not know, but there he was always in the forefront. I remember a jest of my father's, who desired there should be laid before the assembly on one occasion a report as to how many parishes (if any) John Smith had not assisted in the Sacrament. (Laughter.) He went everywhere; he was always officiating elder. If there was no Sacrament he would visit the manse, and always for certain he would visit the churchyard. He was very tall, very lean, but—here comes a difference—very good-looking. (Laughter and cheers.) He had a long beard, and was a man of portentous solemnity. He once told me a good story against himself when he had made a visit to the churchyard. My uncle went down to a graveyard in same strange parish, and there found a worthy-looking man engaged in digging a grave. "Have you had much affliction in the parish lately?" said my uncle. The man stopped, put down his spade, and, looking up into his face, rubbed his hands, with the reply, "Affliction! Why, I hav' na buried three since Lammas." (Laughter and cheers.)

When I was invited to dine here to-day by the Moderator, it brought back to my mind a lively recollection of the name of Dr. Robert Lee, well known for his ritualistic tendencies, so unsuited to the Scottish temperament. When I was a young child, and, I may add, a very sickly child, too, my uncle came up to the session of the assembly as usual. I was lying in bed at the time, but, with his infinite good nature, before going to assembly he came up to see me. He had a little conversation with me, and then when it was time to go to the assembly, I shook my finger at him and said, "Now, Uncle John, if you will take my advice, you will have nothing to do with that man Lee." (Laughter.)

I have referred to the minister and his sermon of an hour and a half. I believe that of yore our fathers were able to stand this manly and athletic exercise, but I think that for us and for the ladies it would be best to avoid the excesses of our fathers, and therefore I will not weary you. (Cheers and cries of "No," "Go on.")

AUTHORS—MATRONS AND SPINSTERS.

Some newspaper having recently expressed the opinion that authorship makes young women averse to matrimony, a writer in the Boston *Journal* presents the following interesting list of women writers who are or have been married and who are unmarried in refutation of this theory:

MATRONS.	SPINSTERS.
Mrs. Humphry Ward,	Mary E. Wilkins,
Mrs. Burton Harrison,	Mary Abigail Dodge,
Julia Ward Howe,	Sarah Orne Jewett,
Frances H. Burnett,	Mary G. McClelland,
Mrs. Van Rensselaer Cruger,	Emma M. Hooper,
Amelia E. Barr,	Grace King,
Mrs. Lyman Abbott,	Julia Magruder,
Mrs. A. D. T. Whitney,	Susan Coolidge,
Sarah K. Bolton,	Nora Perry,
Elizabeth Stoddard,	Constance Fenimore Woolson,
Ruth McEnery Stuart,	"Octave Thanet,"
"Margaret Sidney,"	Viola Roseboro',
Harriet Beecher Stowe,	Marguerite Bouvet,
Mrs. Oliphant,	Frances C. Sparhawk,
Olive Thorne Miller,	Frances C. Baylor,
Lucy C. Lillie,	Kate Jordan,
Helen Bartlett Bridgman,	Maria Parloa,
Mary J. Holmes,	"Ouida,"
Rose Hawthorne Lathrop,	Jeannette L. Gilder,
Ella Wheeler Wilcox,	Mary E. Bradley,
Isabella M. Alden ("Pansy"),	Rose Elizabeth Cleveland,
Elizabeth Akers Allen,	Margaret Crosby,
Julie K. Wetherill Baker,	"Madeline S. Bridges,"
Charlotte Fiske Bates,	Anna E. Dickinson,
Anna C. Brackett,	Kate Field,
Helen Campbell,	Isabel F. Hapgood,
Mary H. Catherwood,	Ellen M. Hutchinson,
Elizabeth W. Champney,	Lucy Larcom,
Amélie Rives Chanler,	"Charles Egbert Craddock,"
Ella Dietz Clymer,	Elizabeth P. Peabody,
Jennie C. Croly ("Jennie June"),	Edna Dean Proctor,
Elizabeth B Custer,	Agnes Repplier,
Danske Dandridge,	Mary J. Safford,
Rebecca Harding Davis,	Mollie Elliott Seawell,
Margaret Deland,	Olive Risley Seward,
Mary Mapes Dodge,	Edith M. Thomas,
Julia C. R. Dorr,	Mary Agnes Tincker,
Amanda M. Douglas,	Mathilde Blind,
Maude Howe Elliott,	Katharine P. Wormeley,
Sally Pratt McLean Greene,	Florence Earle Coates,
Christine Terhune Herrick,	Jean Ingelow,
Laura C. Holloway Langford,	Helen Gray Cone,
Mary Putnam Jacobi,	Jeannette H. Walworth,
Harriet F. Kimball,	Kate Gannett Wells,
Ellen Olney Kirke,	Celia P. Wolley,
Isabel A. Mallon,	Abba Gould Woolson,
Grace Denio Litchfield,	Edith Sessions Tupper,
Mary A. Livermore,	"The Duchess,"
Louise Chandler Moulton,	Elizabeth Oakes Smith,
Elizabeth Parker ("Bessie Chandler"),	Augusta Evans Wilson,
Margaret J. Preston,	Elizabeth W. Bellamy,
Anna Katharine Green-Rohlfs,	Alice T. Bartram,
Alice Wellington Rollins,	Ethel Mackenzie McKennie,
Margaret E. Sangster,	"John Strange Winter,"
Mary J. Serrano,	Laura E. Richards,
M. E. W. Sherwood,	Dora Reade Goodale.
May Riley Smith,	
Emma D. E. N. Southworth,	
Harriet Prescott Spofford,	
Elizabeth Cady Stanton,	
Kate Upson Clark,	
Fanny Crosby,	
Frances E. Willard,	
Mary Virginia Terhune ("Marion Harland"),	
Blanche Willis Howard-Teufel,	
Mrs. M. G. Van Rensselaer,	
Kate Douglas Wiggin,	
Annis Lee Wister,	
Celia Thaxter,	
Margaret Bottome,	
Mrs. L. B. Walford,	
Mrs. S. T. Rorer,	
Lucy Hamilton Hooper,	
Annie Fields,	
Lucy Stone-Blackwell,	
Mary Hallock Foote,	
Sarah M. B. Piatt.	

ENGLISH NOTES.

LONDON, May 5, 1893.

DURING the last year the number of new periodicals and newspapers published in London, especially those which are accompanied with illustrations, has been something extraordinary. Every week, indeed, nearly every day something fresh is coming out. Painters have been recently complaining that they are unable to sell their paintings, but never has there been a time when the art of the black and white artist has been in such request. Of course some of these publications must naturally sooner or later come to an end, and it will only be the strongest and best and most perfectly organized that will survive all the ceaseless competition. It is already being said that London is overdone with theatres, and we have more theatres than competent actors to support them; and if we do not take care we shall find ourselves with more illustrated papers and periodicals than readers. But undoubtedly some of the leading picture-papers are going strong. It is not often that shares in the *Graphic* and *Daily Graphic* newspapers come into the market. Some, however, were sold by auction the other day, and these realized as much as £53 10s., these being £10 shares, on which £7 only has been paid.

Among the fresh arrivals must be especially mentioned the new art magazine, *The Studio*, which under the editorship of Mr. Gleeson White seems likely to achieve a very great success. Especial features are: "Artists as Craftsmen," the first being Sir Frederick Leighton as a modeller in clay; the letters on Sketching Grounds promise to make a most interesting series, the first being on Spain, by Mr. Frank Brangwyn; and the article on Bookplates, copiously illustrated, will be welcomed by all enthusiasts for the latest craze of collectors. A special feature, with a singularly appropriate and original title, "The Lay-figure Speaks," by the editor, is very interesting, containing as it does light and bright notes and comments on things artistic, studio

gossip, and picture news. This column is likely to develop in future numbers, and will probably constitute a most attractive item in the magazine.

The Meissonier exhibition which has lately taken place at Messrs. Tooth's galleries in the Haymarket, previous to the sale of the countless pictures, studies and sketches in Paris, has been one of the greatest artistic treats we have had in London for a long while, and it has been thoroughly appreciated by the British public, as the rooms have been crammed during the short period the show has been open. It is a pity it could not be open for a longer period. The money taken at the doors has been devoted to various charities. And although a substantial sum has been acquired, it might probably have been quadrupled if the time could only have been extended. The catalogue of the collection, of which a limited number was issued in Paris, is of a most choice description. It is of very large size, containing an introduction by M. Alexandre Dumas, and is illustrated by over sixty choice etchings from notable works of the great master by the most accomplished French engravers. Among them may be named Alassonière, Boulard, Champollion, Focillon, Kratké, Lalauze, Manchon, Toussaint, Waltner and nine others. The impressions are of the choicest, and the whole volume has been most carefully printed on the best of paper. It is one of the choicest art catalogues of its kind ever issued, and the edition being limited, it will shortly become very rare. It is throughout an admirable chronicle of the principal work of the distinguished French artist.

Talk runs possibly more on art than on literature just at present, seeing the exhibitions at the Royal Academy, the New and the Grafton Galleries and the principal sales at Christie's are in full swing. The end of June will take place a most important sale there, which doubtless will attract not a few of the big buyers from New York—namely, the works of art belonging to the partners of Messrs. Baring Brothers & Co.; and lovers of etchings and engravings and drawings by and after the Old Masters will not fail to attend the four days' sale which will take place at these rooms the beginning of July, when will be dispersed the famous Holford Collection, formerly housed at Dorchester House, Park Lane.

The lovers of the landmarks of the pleasant quarters of London made famous by Dickens and Thackeray are fully as numerous on your side of the water as ours. You are equally interested with ourselves in seeing the house occupied by James Burnie and dear old Colonel Newcome in Fitzroy Square, in the abode of Andrew Smee, R.A., in Howland Street, the lodgings of "J. J." and other spots so graphically described in "The Newcomes." A great many of these landmarks are rapidly becoming obliterated, but some few still remain. "The Haunt" has long since ceased to be haunted by the jovial spirits who used to frequent it. That spot where painters, sculptors, men of letters, actors used to congregate, passing pleasant hours in rough, kindly communion, and many a day seeing the sunrise lighting the rosy street ere they parted, and Betsy put the useless lamp out and closed the hospitable gates of "The Haunt," has long since been disestablished, but yet I fancy there still remains in a somewhat faded and ancient street in Soho the house where all these merry meetings once took place. But there is also another house celebrated in the same book which is at the present moment undergoing a change.

Do you recollect Gandish's "By Jove you must see Gandish, Pen!" said Clive. "Gandish is worth the whole world. Come and be an art student. You'll find such jolly fellows there! Gandish calls it hart student, and says, *Hars est celare Hartem*—by Jove he does! He treated us to a little Latin as he brought out a cake and a bottle of wine, you know." The mansion said to have been the original of Gandish's art school, hard by Bedford Square, is now undergoing considerable alteration. It has of late years been in the occupation of a well-known firm of designers of church windows, and it is some considerable time since it ceased to be an art school. But still the structure of the building has but little changed since the days of Clive Newcome. The character of Gandish probably was entirely the invention of the novelist, as the

place originally had a big reputation as a nursery for young artists, and was originally established a great many years ago by a clever instructor of the name of Sass, who was succeeded by F. S. Cary. Not a few of our artists who have achieved great fame and distinction passed their early years and received their first instruction at this establishment. Any one who wishes to see the spot where Clive Newcome played at being a painter, and where "J. J." studied earnestly and laid the groundwork for the development of his genius, should hasten to view the mansion before its exterior aspect becomes altogether changed. *J. Ashby-Sterry.*

AUTHORS AND THEIR BOOKS.

Rudyard Kipling's new volume of stories, "Many Inventions," is in the press of the Appletons and will be published immediately.

The publication by the Scribners of Mrs. Burnett's reminiscences of her child and girlhood, "The One I Knew the Best of All," is deferred until autumn, when the book will appear with numerous illustrations by R. B. Birch.

Dr. Edward Eggleston is at work upon a new novel, the first he has written for some time. He works about three hours every morning. "Though I am best known as a novelist," said Dr. Eggleston in a recent interview, "I care more for history than for fiction, and I have devoted much more time and thought in my life to historical study than to story-writing. The first story I ever wrote, 'The Hoosier Schoolmaster,' is the most popular of any of my books; it still gives me a good profit every year."

Octave Uzanne, the fortunate Paris editor and author who suspended the publication of his art periodical for a year in order to visit the United States and the Columbian Fair, was in New York recently on his way to the West. His portrait is thus drawn by the New York correspondent of the Boston *Literary World*:

Personally, he is one of the most striking-looking men I have ever seen, of good size, with an attractive figure, a fine head, and a face so dark that it has been compared to the face of an Indian prince. All his physical characteristics show that incisive force which marks his literary work. His eyes, which are close together, with heavy brows, have a piercing glance that shows he sees everything around him. He wears a thick, curly black beard, which, however, only partly conceals his strong chin.

Lowell, according to Charles Eliot Norton in *Harper's Magazine*, had no regular or continuous habit of work. His method, on the contrary, was "spontaneous, rapid, with long breathing spells between the periods of exertion." Professor Norton continues:

He was an immense reader. When the occasion came no man could work harder or with more intensity of energy and steadiness of industry than he, and such were the command he had over his faculties and his facility of expression, that his performance was often a feat of marvellous rapidity. Thus, in 1848, "Sir Launfal" was written at a white heat within a week.

Almost forty years later a considerable part of his discourse on "Democracy," delivered at Birmingham in October, 1884, was jotted down in the train on the journey from London. And yet so compact and well-considered is this discourse that it seems as though no care in its preparation, no deliberation in its statement had been wanting. Nor, indeed, were they; for this address, which has been well called an event, and an event without precedent, was the outcome of the reflections of a lifetime, and the expression of convictions matured by experience, and of character based upon the rock of firmly established principles.

In proof of the unusually large number of Philadelphia writers who are the authors of books or contributors to periodical literature, the Philadelphia correspondent of the Boston *Literary World* cites the names of William Henry Furness, Agnes Repplier, John Foster Kirk, John Hall Ingham and Florence Earle Coates, all of whom were represented in two recent numbers of the *Atlantic Monthly*; Mrs. Kirk and Miss Sophia Kirk; Thomas Wharton, a frequent contributor to *Puck*; Owen Wister, the author of Western stories; Mrs. Richard P. White (Caroline Earle White); Dr. S. Weir Mitchell, Charles L. Moore, critic as well as poet; Dr Charles C. Abbott, who finds his subjects in nature; Miss A. H. Wharton, whose "Through Colonial Doorways" was reviewed last month; Talcott Williams, a trenchant writer on varied topics; Miss Louise Stockton, a sister of Frank R. Stockton; Francis H. Williams, and others to the number of twenty-seven. "I wonder," adds the correspondent, Harrison S. Morris, "if our rivals for the post of literary centre—of course omitting New York, which draws its group from the whole country—can make as full a showing?"

BIOGRAPHY AND HISTORY.

AT the outset and again at the close of his study of *Abraham Lincoln*, a new volume in the American Statesmen series, John T. Morse dwells upon the mystery which confronts any one who tries to understand or portray Lincoln's life and character. It is a favorite idea with him that constantly makes its way to the front in the course of his narrative. He calls it "a life which many have been content to regard as an unsolved enigma;" and his final words are: "He was the most individual man who ever lived; let us be content with this fact. Let us take him simply as Abraham Lincoln, singular and solitary, as we all see that he was; let us be thankful if we can make a niche big enough for him among the world's heroes, without worrying ourselves about the proportion which it may bear to other niches; and there let him remain forever, lonely, as in his strange lifetime, impressive, mysterious, unmeasured and unsolved." The careful reader of Mr. Morse's extremely interesting biography will not, we think, accept this conclusion. Two things seem to have been largely instrumental in surrounding Lincoln's life, in the author's view, with an atmosphere of mystery—the difficulty of understanding how a man of such stock and of such poor surroundings and coarse associations in his youth could have developed such a character as the President did; and, secondly, the heroic, self-reliant attitude of the man during the early and most discouraging years of the war, when he bore the tremendous burden of responsibility without asking any one to share it with him, and without seeking sympathy by giving his confidence, even in the hours of his greatest despondency, to any one near him. But Mr. Morse early points out that the key-note to his character was his honesty of mind—a trait that showed itself in his youth and that "stayed with him from beginning to end;" and it was on this solid foundation that his character was built. Coupled with this trait was his political unselfishness, which Mr. Morse calls "the rarest moral quality among men in public life." Again, one does not need to read between the lines of this biography to discover that, though he had no confidential adviser to whom he looked for aid and sympathy, he was wonderfully near to the heart of the great mass of the people. Who knows but that it was from this source that he got the strength to overcome all the obstacles that

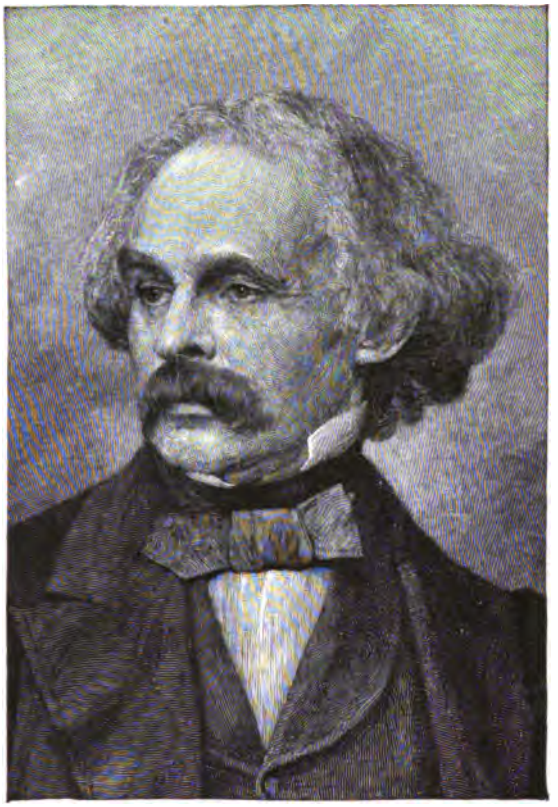


From "Napoleon." G. P. Putnam's Sons.

NAPOLEON AT ARCOLA. (*From the painting by Gros.*)

lay in his path, and that he was not in reality so alone as he seemed?

Mr. Morse's book is well worth the earnest attention of the patriotic admirer of Lincoln and of the student of American history. His account of Lincoln's youth is very unsympathetic. He follows in many instances Herndon and Lamon and takes issue with Nicolay and Hay for glossing over disagreeable episodes in Lincoln's career. But the story of the President's part in the early years of the war is admirably told. He brings out with great clearness the agonizing position in which the President stood with generals that would not or could not fight, on the one hand, and with copperheads, politicians, abolitionists, and peace-at-any-price republicans, on the other. In no book with which we are acquainted are the large lines of this important period of the war so distinctly and so intelligently indicated. And throughout the whole of this portion of the narrative the great qualities of Lincoln, his tact in dealing with men, his political shrewdness, as evidenced by his treatment of the border States, and by his withholding the emancipation proclamation until the time was ripe for it to be sent forth; his all-enduring patience, his unswerving honesty of purpose, his simplicity, his humanity, his keen intelligence in reading the popular pulse and in reflecting the popular desire—these traits of mind and heart impress themselves time and again upon the reader of this delightfully written book. [Houghton, Mifflin & Co., 12mo, 2 vols., $2.50.]



From "Personal Recollections of Nathaniel Hawthorne." Copyright, 1893, by Harper & Brothers.

HAWTHORNE, FROM A PHOTOGRAPH TAKEN IN 1860.

It was to be expected that Napoleon's figure would be a commanding one among those whose lives are recorded in the Heroes of the Nations Series. He has had many biographers, but from the historian's point of view his figure still towers above all others during the first years of the present century. For this reason alone it is now no easy task to disengage the real personality of the man from masses of details and exaggerated fictions. William O'Connor Morris, who writes the volume on *Napoleon: Warrior and Ruler*, is to be complimented on the portrait of Napoleon, both as warrior and as ruler, which he has drawn within the contracted limits allowed. The author is evidently thoroughly familiar with the literature of his subject. The story of Napoleon's early life, the Egyptian expedition, the First Consulship, and the history of the subsequent campaigns of the wonderful soldier who afterward became Emperor, are told—within the author's limits—very effectively. In the last chapter the author gives a concise summary of his estimate of Napoleon's character: "The chief intellectual gifts of Napoleon were an imagination of wonderful force; a power of calculation that embraced everything, and yet grasped the smallest details; the master-faculty of always perceiving the dominant fact in what was before him, of separating from it what was subordinate, and of seeing how it could be turned to account; and admirable celerity and keenness of thought His moral faculties were not less remarkable; ambition that nothing seemed to satisfy; self-confidence that received no check from experience; indefatigable energy that never tired; a devouring passion to achieve greatness, to do mighty deeds, to acquire renown; decision, firmness, and strength of character; dexterity and adroitness in difficult crises, extraordinary craft, and the power of concealing whatever designs or purpose were formed; and, very distinctly, a profound contempt for the great



From "Peter Stuyvesant." Dodd, Mead & Co.



mass of ordinary men, a belief that the world is ruled by force, a conviction that genius can accomplish anything. To this should be added unbending pride; inexorable resolution in compassing ends, with little scruple as regards means; and yet, with all this, a deep sense of the Divine, a temper kindly if sometimes vehement; generosity, lavish almost to excess; a strong attachment to the ties of family; and a disposition that shrank from cruelty, and yet that seemed indifferent to human suffering when ambition was striving to gain its objects." The book is furnished with maps and illustrations, many of the portraits of Napoleon being taken, by permission, from *Scribner's Magazine*. [Putnams, 12mo, $1.50.]

Francis H. Underwood makes a valuable addition to the increasing literature about Lowell in his little volume entitled *The Poet and the Man: Recollections and Appreciations of James Russell Lowell*. The aim of the book, which, by the way, is entirely distinct from the biographical sketch published by Mr. Underwood some dozen years ago, is to sketch briefly the important incidents in the life of Lowell, to give some account of his works in prose and poetry, and to present a picture of him as a man. Mr. Underwood met Mr. Lowell first in 1853, and saw much of him thereafter, for he was one of the circle that met for discussion at Elmwood on Sunday afternoons, and was afterward associated with Mr. Lowell in the conduct of the *Atlantic Monthly*. The great charm of the book lies in the record of the personal impressions made upon the author by Mr. Lowell. Perhaps the most entertaining chapter is that describing the *Atlantic* dinners, at which Mr. Lowell and the leading contributors to the magazine met monthly. [Lee & Shepard, 12mo, $1.00.]

One seldom takes up a book more interesting than *Personal Recollections of Nathaniel Hawthorne*, by Horatio Bridge. The volume is really an extension of three articles recently published by Mr. Bridge in *Harper's Magazine*. The author was a classmate of Hawthorne in college, a lifelong friend, and says that he probably received more letters from Hawthorne of a purely friendly character than did any other man. It is this close, personal knowledge of Hawthorne's character and life that gives these Reminiscences much of their charm and value. Hawthorne's earlier days, the friendship between himself and Franklin Pierce, his work in the custom-house, his Liverpool consulate, his literary habits—these are but a few of the topics that are treated (often in Hawthorne's own words) in this interesting book. Mr. Bridge tells of a very formal wager entered into by Hawthorne and Jonathan Cilley. The "instrument" recording the bet read as follows:

"BOWDOIN COLLEGE, Nov. 14, 1824.

"If Nathaniel Hathorne is neither a married man nor a widower on the fourteenth day of November, One Thousand Eight Hundred and Thirty-six, I bind myself upon my honor to pay the said Hathorne a barrel

of the best old Madeira wine. Witness my hand and seal. JONATHAN CILLEY."

On his side, Hawthorne was to pay the same if he married before the above date. The paper was delivered to Mr. Bridge, with the request that he should not open it, except by joint request of Hawthorne and Cilley, until the fifteenth day of November, 1836. "On the day designated," says Mr. Bridge, "I broke the seals, and notified Cilley that he had lost his wager. He admitted the loss, and, after the delay of a year or more, was making arrangements for its payment and a meeting to taste the wine, when his tragic death, in the duel with Graves, settled the account." The book has an engraved likeness of Hawthorne, and several other illustrations. [Harpers, 12mo, $1.25.]

In the Makers of America Series, Peter Stuyvesant has wisely been chosen to represent the Dutch settlement of New York. His history is, undoubtedly, the most important in this momentous period of the "making of America." Fortunately the story of his life and doings has been put into competent hands, and Bayard Tuckerman's *Peter Stuyvesant* is interesting from the first page to the last. Mr. Tuckerman's skill as an historian is exhibited in the first chapter of the book on the "Settlement of Manhattan Island," in which he traces deftly the main historical points of Dutch history up to 1609, when, on September 4th, "a few Indians wandering upon the shore of Sandy Hook were surprised by the sight of a ship sailing slowly along the coast." The impetuous Peter Stuyvesant, whose character had led him into the adventurous path of life, and who had lost a leg in the service of the West India Company, became Governor of New Amsterdam in 1647. His administration, the social aspect of New Amsterdam in his time, the changing of "New Amsterdam" into "New York," are described most interestingly in the last chapters of this compact but enjoyable book. [Dodd, Mead & Co., 12mo, $1.00.]

So great has been the popularity of the translations of the volumes by Imbert de Saint Amand portraying the famous women of the French court during the modern era beginning with "Marie Antoinette and the End of the Old Régime," that the publishers have been induced to bring out a previous series which deal with epochs more remote, but not for that reason less important, interesting or instructive. Of these new volumes the first is *Women of the Valois Court*, which relates to a period during which the famous women of the French court were not only more numerous but more influential than their successors. The color of the series begun with this volume is rather more personal and therefore more romantic than the others. The most influential women of the French court during the days of the last of the Valois were Marguerite of Angoulême, the sister of Francis I., and Catherine de' Medicis, and their scarcely less celebrated contemporaries, Diane de Poitiers, the Duchess d'Etampes, Marguerite of Valois, Marie Stuart and others. Among all of these brilliantly executed portraits, those of the author of the "Heptameron" and of the diplomatic, unscrupulous, powerful Catherine stand out in especial relief. The curious relation be-



From "Women of the Valois Court." Copyright, 1893, by Charles Scribner's Sons.

CATHERINE DE' MEDICIS.

tween the church and the loose morals of the age, characteristic of the transition from mediæval barbarism into the period of the Reformation, is dwelt upon in an especially interesting way, the stories of the "Heptameron" of Marguerite of Angoulême being cited as a perfect picture of the manners and morals, or lack of morals, of the time. The volume has six portraits. [Scribners, 12mo, $1.25.]

Outlines of English Literature, by William Renton, the latest University Manual, will prove useful and entertaining both for study and reference, and for general reading. Three principles have been adopted by the writer in his review of English literature: (1) The consideration of an author, individually, is subordinated to that given him as belonging to a type or school; (2) criticism is supplemented by exposition and illustrative extracts; (3) the importance assigned to a given epoch is, in general, determined by the number of its authors, and that of the authors by their intrinsic power. The "General Plan" and the diagrams at the head of each chapter constitute a unique feature of the book, and will be helpful in enabling one quickly to grasp the essential characteristics of a period, and the particular kind and quality of work contributed by the principal writers. Professor Renton's style is direct and clear, and his estimates, though necessarily brief, show a sound and scholarly literary judgment. The Appendix contains a summary of the history and general characteristics of American literature, with a conspectus of Scottish and American poetry in relation to English. [Scribners, 12mo, $1.00 *net*.]

Last summer, by invitation of the Council, Professor W. M. Ramsay delivered a course of lectures before the students of Mansfield College, Oxford. The lectures have recently been published under the title *The Church in the Roman Empire before* A.D. 170 (Putnams, 8vo, $3.00). In writing of the origin and early growth of Christianity during this important period, the author enters successfully into the life of that early time. His personal explorations in Asia Minor add to the interest of the narrative, and while his criticism is candid, and shows familiarity with the modern German school, it is the criticism of one in sympathy with writers of the New Testament. The book has several illustrations and a large map of Asia Minor about A.D. 50-70.

NOVELS AND SHORT STORIES.

ONE of the freshest, brightest, wittiest books that has come to us for a long time is *A Cathedral Courtship and Penelope's English Experiences*, by Kate Douglas Wiggin. Many of the most entertaining of these pages have already gone the rounds of the country press, copied from the *Atlantic Monthly*, where they were originally published. They may be warranted to destroy utterly the most distressing attack of the blues that human flesh is heir to, and to bring laughter and sunshine wherever they go. A charming vein of feeling runs through the story of "The Cathedral Courtship," while the account of "Penelope's English Experiences" is fairly bubbling over with satirical humor. When on a visit to an English country house, and brought face to face with the question of meeting the Duke of Cimicifugas at tea, Penelope expresses her dismay as follows:

"And how shall I address him?" I went on. "Does one call him 'your Grace,' or 'your Royal Highness'? Oh, for a thousandth part of the unblushing impertinence of that countrywoman of mine who called your future king 'Tummy'! but she was a beauty, and I am not pretty enough to be anything but discreetly well-mannered. Shall you sit in his presence, or stand and grovel alternately? Does one have to courtesy? Very well, then, make any excuses you like for me, Hilda; say I'm eccentric, say I'm deranged, say I'm a Nihilist. I will hide under the scullery table, fling myself in the moat, lock myself in the keep, let the portcullis fall on me, die any appropriate early English death—anything rather than courtesy in a tailor-made gown; I can kneel beautifully, Hilda, if that will do: you remember my ancestors were brought up on kneeling, and yours on courtesying, and it makes a great difference in the muscles."

Several illustrations are found in the book. [Houghton, Mifflin & Co., 12mo, $1.00.]

The first two volumes of the "Stories from Scribner" series have appeared: *Stories of New York* and *Stories of the Railway*. The series is to include six volumes, and will contain many of the best stories that have appeared in *Scribner's Magazine*, grouped under subjects that are calculated to entertain and interest. The little books are daintily and tastefully made, and are charmingly illustrated.

As regards the binding, the printing, the paper, and the illustrations, the books compare very favorably with the best of similar French volumes. The first volume contains five stories—each of which deals with some phase of New York life turned to artistic account—as follows: "From Four to Six," by Annie Eliot; "The Commonest Possible Story," by Bliss Perry; "The End of the Beginning," by George A. Hibbard; "A Puritan Ingénue," by John S. Wood; and "Mrs. Manstey's View," by Edith Wharton. There is naturally more opportunity for dramatic treatment in the "Stories of the Railway;" one or two of them, indeed, can be truthfully called "tragedies in real life." This volume contains: "As the Sparks Fly Upward," by George A. Hibbard; "How I Sent My Aunt to Baltimore," by Charles S. Davison; "Run to Seed," by Thomas Nelson Page; and "Flandroe's Mogul," by A. C. Gordon. [Scribners, 16mo, uncut edges, paper, 50 cents; cloth, 75 cents; half calf, $1.50.]



From "Stories of New York."
Copyright, 1893, by Charles Scribner's Sons.

In her writing, as in her life work, Mrs. Helen Campbell has always at heart the idea of helping the weak and the unfortunate. Her last book, *Some Passages in the Practice of Dr. Martha Scarborough*, is therefore "a story with a purpose." The writer's art as a story-teller, however, has not allowed the fact that her tale is intended to convey certain valuable ideas regarding the treatment of the victims of intemperance to spoil her "novel." The background of New England life is charmingly sketched, and the characters are well drawn. Dr. Scarborough, senior, whose strong, common-sense opinions—afterward put in practice in his sanitarium—are scientific in the best sense of the word, is a character of much nobility. The author's sense of humor helps to enliven the book. One must wish for the story a wide circulation. [Roberts, 16mo, $1.00.]



From "Stories of New York."
Copyright, 1893, by Charles Scribner's Sons.

The last issue of the Unknown Library, *Squire Hellman*, is a translation from the Finnish of Juhani Aho's "Hellmanin Herra." Besides the story that gives the book its name there are three others. The little volume has a more than ordinary interest not only because of the charming literary art displayed in these tales by "the prince of Finnish novelists," but, also, as being the first translation of stories from that language. The literary work compares favorably with that of the modern Russian school in the same department, which, indeed, is suggested by certain of its qualities. [Cassell, 12mo, 50 cents.]

"The Bulkleys," who are the *dramatis personæ* of Hjalmar Hjorth Boyesen's novel, *Social Strugglers*, had originated, the author says, "somewhere in Massachusetts, but they belonged to those strata of society whose antecedents remain unchronicled." Peleg Bulkley, the father, had gone West as a young man, and, at the time the story opens, is

established in New York as a millionaire. It is the social and domestic life of the Bulkley household—a kind of family "you are likely to meet with any day among the new millionaires who have come to New York to spend their Western millions"—which forms the subject of the novel. The scene is laid partly in New York and partly in Atterbury, Long Island, where the Bulkleys spent the summer. While the characters themselves are presented with skill, the main interest of the book lies in the entertaining picture Mr. Boyesen draws of the social struggles of these new-rich folk in their attempt to enter the paradise of the "fashionable set." The writer's recognized ability as a keen observer, his dash of half-humorous irony, together with an easiness of style quite remarkable in one not born to the English tongue, help to make his story enjoyable reading. [Scribners, 12mo, $1.25.]

Several new editions of novels are at hand. The final of Miss Ferrier's works, *Destiny* (Roberts, 2 vols., $2.50), is far better worth reading than most of the new novels that find their way into print, and with its predecessors may be commended to those who take pleasure in Miss Austen or Miss Edgeworth's books; Anthony Trollope's *Can You Forgive Her*, in three volumes (Dodd, Mead & Co., 12mo, $3.00), each with a frontispiece, is attractive both in print and binding. The last of Scott's novels in the Dryburgh edition is *The Heart of Midlothian* (Macmillan, 8vo, $1.25), with ten excellent illustrations from drawings by William Hole; and finally there is a new volume, *Shandon Bells* (Harper, 12mo, 80 cents), in the new cheap edition of Mr. Black's novels.

A most enjoyable story of the lighter sort is *The Little Minx*, by Ada Cambridge. Since Mrs. Cross went to Australia to live she has added much to the literature of that country, and her "Three Miss Kings" will be remembered as full of local color. In "The Little Minx," who is the bright young wife of a clergyman, there is a similar fascination in the doings of the Australians, who for a time make the life of this most original of heroines quite miserable. [Appleton, 12mo, $1.00.]

"An Army Novel" is not a new thing in the literature of fiction. It is therefore the more to his credit that the author of *In Blue Uniform*, George I. Putnam, has made his story so thoroughly entertaining. The quiet picture of garrison life at a frontier army post is skilfully drawn as an effective background for the little comedy played by the several characters. A garrison is a little world by itself; having its varied personalities, each with likes and dislikes, hopes and ambitions, joys and disappointments. With this life Mr. Putnam is not only familiar, he is thoroughly in touch with it; and this sympathy has been of assistance in giving artistic color to his story. The very air of the army post pervades the book; and while the author has succeeded in giving a flavor of humor to much of his narrative—which contains, by the way, a dainty love episode—the strongest scene of the story comes within the region of the tragic. [Scribners, 12mo, $1.00.]

A second series of *Day and Night Stories*, by T. R. Sullivan, has just been published. The first series appeared in 1890, and was accorded a flattering welcome, the *Saturday Review* remarking at that time that Mr. Sullivan's style was "clear and clean cut; his characters genuine and observed." This second volume exhibits the same mastery of the art of short-story writing that marked the first, and will increase the reputation he has already won. His scenes are never twice the same, and each of his stories is a carefully constructed little play in itself, told in delightful English. [Scribners, $1.00; 50 cts.]



From "A Cathedral Courtship." Houghton, Mifflin & Co.

"DON'T MOVE; IT MAY COME AGAIN."

NEW BOOKS ON VARIED THEMES.

A WORK exhibiting that rare combination, profound scholarship and literary charm better than Andrew Lang's *Homer and the Epic* has probably never appeared. It is the dialectic of literary and scholastic criticism transformed into a fine art. Perhaps the "professors," especially if there should be pedants bearing the title, will object to such treatment of the time-honored and insolvable Homeric question as insufficiently esoteric. But every one else will find it illuminating, stimulant and entertaining in the highest degree, if not conclusive. In the nature of the case a demonstration is impossible. Arnold always maintained that the data were absolutely insufficient for establishing a complete induction, though Mr. Lang cites his belief in the unity theory, and the collegian's settlement of the dispute—namely, that the Homeric poems were not written by Homer, but by another writer of the same name, will probably remain successfully unimpeached. Mr. Lang's position is that "the Homeric Epics, in spite of certain flaws and breaks and probable insertion of alien matter, are mainly the work of one, or, at the most, of two great poets." Naturally his volume is largely an elaborate confutation of Wolfe. It is not hole and corner exegesis, to be sure. Its quality and savor may be judged from such phrases as: "They belong [the *Little Iliad*, etc.] to an age of short cuts, like Mrs. Braddon's abbreviations of the *Waverley* novels." "When *Old Mortality* was first published 'clever people' detected in it the work of several hands, and it is easy to see how Wilamowitz would have disengaged and assigned to a compiler the successive omens and prophecies in the *Bride of Lammermoor* and 'Wandering Willie's Tale' in *Red Gauntlet*." The curious inconsistencies of *Pendennis*, the improbabilities of *Marmion* are pointed out as a parallel to those of the Iliad, and effective use is made of parody in a supposititious "higher criticism" of *Ivanhoe* as a mediæval English version of the Odysseus saga. In spite, however, of its lively wit, the book is fundamentally an exhaustive and profound examination of the Homeric problem. Mr. Lang dedicates it to Mr. Monro, the Provost of Oriel, saying: "The weak arrows of the literary skirmisher may now be shot, as it were, from under the shield of the Scholar." But this is the language of compliment and graceful self-depreciation. It would be interesting to "feel the bumps" of the scholar who should esteem this book merely literary skirmishing. [Longmans, Green & Co., crown 8vo, $2.50.]

The selection which will be found elsewhere in this number of THE BOOK BUYER gives the clew to the argument in Frederic Harrison's little volume on *The Choice of Books*. Mr. Harrison is a charming writer, who appears to think that about everything that is new in the way of imaginative literature is pretty much worthless, as compared with the classics, ancient and modern. He attempts to answer the question: "What are the books that in our little remnant of reading-time it is most vital for us to know?" And he answers it by dwelling on the beauties of the ancients and modern masters of poetry, the drama and fiction from Homer down to Scott, for whom he has a special admiration. In foot-notes he discusses the relative merits of the translations of the Greek, Latin, French, German, Italian and Spanish writers—a valuable feature of the book. Of Tennyson, in comparison with these giants of the past, he says: "These consummately graceful verses have none of that wealth of imagination, that flashing insight into life, that tragic thunder-peal, which often, it may be, with far less chastened diction, are revealed to us by the mighty spirits of Scott, Byron and Goethe. Let us read our Tennyson and be thankful, without supposing, like some young ladies' pet curate, that this is the highwater mark of English poetry." Cooper, it is interesting to note, is the only American author for whom Mr. Harrison has even a word of praise. [Macmillan, 16mo, 75 cents.]

It seems altogether unnecessary to review a book the introduction to which, by Oliver Wendell Holmes, characterizes the contents in the Doctor's inimitable manner. The *Horatian Echoes*, by John Osborne Sargent, are translations of the Odes of Horace. Of Mr. Sargent, the translator, Dr. Holmes says, "he assimilated all that was most characteristic and captivating in this delicious writer," and his "translations bear the mark of fidelity to the original, and a happy transfusion of ancient thought, which can never grow old, into the modern phrases of another language." [Houghton, Mifflin & Co., 12mo, $1.50.]

The Editor of *Greek Poets in English Verse*, William Hyde Appleton, states in his preface that he has attempted to do for Greek poetry, through the medium of translations, what has been so often done for English poetry,—*i. e.*, to

give the reader some idea of its wealth while stimulating and guiding him to further reading. Professor Appleton is evidently prompted to do this by the fact that the Greek language is undoubtedly becoming the study of the few, while Greek literature must forever be the concern of all who are interested in the best literary art. The introduction treats briefly of the development of Greek poetry along the lines of the Epic, the Lyric, and the Drama. [Houghton, Mifflin & Co., 12mo, $1.50.]

Octave Thanet's *An Adventure in Photography* is a particularly vivacious account of the experiences of two amateur photographers who began at the beginning of their art, and finally succeeded in producing very creditable pictures. The author makes no pretension to authority, nor does she claim any original discoveries; but she tells most delightfully the story of the failures and good fortunes of the two photographers who were forced by circumstances to depend considerably upon their own ingenuity, and shows what may be done by any amateur student without a very large expenditure of money or of time. The friends encountered the usual difficulties at the start, sometimes forgetting to remove the slide, sometimes the cap, letting the focusing-cloth slip over the lens, and so on. The perils which beset "development" are very amusingly described. Indeed, so thoroughly readable is the book that one hardly realizes at once the amount of useful information it conveys. The chapter on "The Composition of a Picture" is in reality a bit of writing in æsthetics; and all who practise photography should get something of value from the chapters on "The Negative," "Printing," and "Tricks." The illustrations from the portfolios of the two amateurs are an unusually interesting feature of the book. [Scribners, 12mo, $1.50 *net*.]

Under the title *Philanthropy and Social Progress* are published seven lectures delivered before the School of Applied Ethics at its summer session, 1892. The papers, which created considerable interest at that time, are contributed by Miss Jane Addams, R. A. Woods, Father Huntington, Professor F. H. Giddings, and Bernard Bosanquet, with an introduction by Professor Henry C. Adams. The writers believe that the complex relations of modern life cannot be adjusted unless the claims of man's moral nature be fully recognized. The necessity for co-operation in dealing with the needs of great communities is insisted on, and some of the more recent successful attempts in the line of social reform—such as Hull House in Chicago and Andover House in Boston—are fully described (Crowell, 12mo, $1.50).——We note also the appearance of the first volume of the Library of Economics and Politics, *The Independent Treasury System of the United States*, by David Kinley of the University of Wisconsin. The author has made a thorough study of his subject, and the work should be of interest not only to economists, but to financiers as well (Crowell, 12mo, $1.50.)

The greater part of the discussions collected in *Primary Convictions* (Harpers, crown 8vo, $2.50) were delivered by Dr. William Alexander, Lord Bishop of Derry and Raphoe, in the Church of the Heavenly Rest, New York, in March, 1892. The discourses were given as the Columbia College Lectures "on subjects connected with the evidences of Christianity," and were listened to by large audiences. Bishop Alexander accepts the Apostles' and the Nicene creeds as abstracts of primary Christian convictions, and proceeds to deal with some of their principal contents—belief in the Father Almighty, the Incarnation of Jesus Christ, the Holy Ghost, etc. The author is concerned with the practical, helpful view of Christianity, as developed from the *facts* of the Gospel, rather than with the speculations that have been woven about these facts. The style has something of the freedom of a discourse without doing violence to the speaker's scholarship.

At last there has appeared a handbook which American travellers in their own country as well as tourists from Europe have long felt the need of, a *Baedeker's United States*, including an excursion into Mexico. The first portion of the book consists of a series of monographs which form a unique feature, so far as we are aware, in guide-books, on the political, social, industrial, physical and art conditions in the United States. These chapters are by men of recognized authority—Professor John Bach McMaster, James Bryce, O. T. Mason, Professor N. S. Shaler, E. C. Wendt, William A. Coffin ("Painting and Sculpture"), Montgomery Schuyler ("Architecture"), and Henry H. Neill; and their review of American institutions will go far toward enabling the European visitor to appreciate intelligently what he sees and hears. The volume has over 500 pages closely packed with all sorts of useful information for the traveller, with seventeen maps and twenty-two plans of cities. [Scribners, Importers, 12mo, $3.60 *net*.]

Several volumes on theological and religious subjects demand more than ordinary attention this month. *The Divinity of Jesus Christ* (Houghton, Mifflin & Co., 16mo, $1.00) is by the Andover Seminary professors who were the



From "An Adventure in Photography." Copyright, 1893, by Charles Scribner's Sons.

"LARNED."

joint authors of "Progressive Orthodoxy," the book which excited so much interest and controversy in the world of religious thought a few years ago. The papers collected in the volume appeared originally as editorial contributions to the *Andover Review*. The question of the real personality of Christ is discussed in the light of recent critical studies, and from this standpoint the authors, whose scholarship is unquestioned, express their conviction that "The Jesus of history is the Christ of faith; the Christ of faith is God revealed and known."

That Phillips Brooks never opened his lips in public without uttering something inspiring is a trite saying. Now that his voice is silent forever every published word of his seems doubly valuable. The small volume entitled *Phillips Brooks's Addresses* (Charles E. Brown

& Co., small 12mo, $1.00) contains six of those wonderful talks which he was pleased to call "Addresses." There is a brief introduction by the Rev. Julius H. Ward, and an etched portrait by W. H. W. Bicknell.

Dr. George M. Gould attempts in his book, *The Meaning and Method of Life*, to give the key-note and the method of solving "the dark riddle of life." This riddle is to explain why Life incorporates itself in material forms, and why in doing so it should employ the particular process that it does. The book contains much that is thoughtful, as well as interesting, but some of its "philosophy" can hardly escape the charge of being fantastic (Putnams, 12mo, $3.00).—In *The Philosophy of Individuality; or, The One and the Many*, Miss Antoinette B. Blackwell presents a theory of "the inherent correlation of all processes." Nature's proceedings are held to be rhythmic in character, and the whole discussion revolves around the central theory of "a correlated persistent individuality in each of the ultimate units of Conditioned Being" (Putnams, 8vo, $3.00).

Henry M. Stanley's paper on *Slavery and the Slave Trade in Africa* appears to have been written for the purpose of arousing the English people to a realization of the situation in Equatorial Africa, where the German Government is doing much and the English trading company little toward decreasing the slave trade. With his wonted frankness and force Mr. Stanley makes a statement of how thoroughly and efficiently the German Government is performing in East Africa its share of the agreement entered into with Great Britain and Belgium at the Brussels Conference of July 1st, 1890, and how impossible it is for the British East African Company, with the resources at its disposal, to carry out the share of the compact to which the British Government pledged itself. The statement is an instructive one, and it may serve to create in England a public sentiment which the government will have to heed. But it is to be feared that the time is inopportune for such an agitation. So long as England is so stirred up as she is at present over the question of Home Rule for Ireland, it is not likely that special attention can be directed to East African affairs. As an introduction to his argument proper Mr. Stanley reviews historically the question of slavery, and gives some graphic pictures, taken from his own note-books, of the barbarous and inhuman practices of the Arab slave raiders. Scattered through the book are several admirable pictures from drawings by Mr. Remington. [Harper, Black and White series, 32mo, paper, 50 cents.]



From "Slavery and the Slave Trade."—Copyright, 1893, by Harper & Brothers.

CAPTURING SLAVES.

NEW BOOKS AND NEW EDITIONS.

Chapman's translation of *The Iliads of Homer* makes three new volumes in the Knickerbocker Nuggets Series. Several outline illustrations diversify the appearance of the pages. [Putnams, 16mo, 3 vols., $3.75.]

The Year-Book of Science, for 1892, has been issued, and is edited by Professor T. G. Bonney. The volume follows the same general plan as that for 1891, but the area covered by some of the subjects has been somewhat extended. [Dodd, Mead & Co., 12mo, $1.75.]

We have received one of the small and well-printed volumes belonging to the "Petite Collection Lemere," *Un Scrupule*, by Paul Bourget, with the publishers' statement that it is the first copyrighted book published in French in this country in accordance with the copyright law. [Amblard & Meyer Frères, 16mo, 40 cents.]

The Best Letters of William Cowper, "Laurel Crowned Letters" Series, consists of about one hundred letters written by Cowper between 1765-94. Though not written for publication, they are as elegant and classic as the most finished compositions, and through them one comes close to an uneventful but most interesting life. [McClurg, 12mo, $1.00.]

The new volume of the Modern Science Series is entitled *Laws and Properties of Matter*, by R. T. Glazebrook. It treats in an elementary manner of the various forms in which matter is known to us, and of the actions which go on between them. It is clearly written, and should have value as a text-book. [Appleton, 12mo, $1.00.]

Walton's *Complete Angler*, bereft for the most part of the technical notes with which modern editors have seen fit to laden his pages, divorced from Cotton and his treatise on fly-fishing, and thus left in a convenient form for those who wish to enjoy the literary quality of the work, is published in a little volume with a biographical and critical introduction by Edward G. Johnson. [McClurg, 12mo, $1.00.]

A stout volume of nearly 600 pages printed in double columns, contains *The Poetical Works of John Dryden*, with a memoir, notes and index. This Albion edition includes all Dryden's original poems, songs and lyrics from the plays not hitherto reprinted, his translations from Theocritus, Horace and Homer, and selections from those of Lucretius and Ovid. It is thus practically complete. [Warne, crown 8vo, $1.50.]

The designs for houses of moderate cost contained in *Suburban and Country Homes* are contributed by a number of architects, and most of them will prove helpful to any one who contemplates building an inexpensive house. The book includes two essays, "Suggestions on House Building," by A. W. Cobb, and "How to Plumb a Suburban House," by Leonard D. Hosford. [William T. Comstock, folio, $3.00.]

Following the small library that has been issued of books, histories, biographies, romances, and what not pertaining to Columbus, comes an *Art Portfolio of the World's Columbian Exposition*, consisting of thirteen India prints of the various buildings drawn from the architects' designs and a bird's-eye view of the entire grounds and buildings. The cards on which these prints are mounted are 10 by 12 inches in size. [Rand, McNally & Co., $2.50.]

While intended primarily for the young, Miss Caroline Hunt Rimmer's *Figure Drawing for Children* really embodies a working plan that should be of value to any one who wishes to understand and draw the child figure. The most original and practical part of the book—especially in the matter of teaching children—is that which deals with proportion and action by means of single lines. The book is admirably illustrated by the author. [Lothrop, 8vo, $1.25.]

READINGS FROM NEW BOOKS.

LINCOLN'S CHARACTER AND TEMPERAMENT.

The gravity of the crisis being undeniable, the people of the North queried, with more anxiety than ever before, as to what kind of a chief they had taken to carry them through it. But the question which all asked none could answer. Mr. Lincoln had achieved a good reputation as a politician and a stump speaker. Whatever a few might *think*, this was all that any one *knew*. The narrow limitations of his actual experience certainly did not encourage a belief in his probable fitness to encounter duties more varied, pressing, numerous, novel and difficult than had ever come so suddenly to confound any ruler within recorded time. Later on, when it was seen with what rare capacity he met demands so exacting, many astonished and excitable observers began to cry out that he was inspired. This, however, was sheer nonsense. That the very peculiar requirements of these four years found a President so well responding to them may fairly be regarded, by those who so please, as a specific Providential interference—a striking one among many less striking. But, in fact, nothing in Mr. Lincoln's life requires for its explanation the notion of divine inspiration. His doings, one and all, were perfectly intelligible as the outcome of honesty of purpose, strong common sense, clear reasoning powers and a singular sagacity in reading the popular mind. Intellectually speaking, a clear and vigorous thinking capacity was his chief trait. This sounds commonplace and uninteresting, but a more serviceable qualification could not have been given him. The truth is, that it was a part of the good fortune of the country that the President was not a brilliant man. Moreover, he was cool, shrewd, dispassionate and self-possessed, and was endowed really in an extraordinary degree with an intermingling of patience and courage, whereby he was enabled both to await and to endure results. Above all, he was a masterful man; not all the time and in small matters, and not often in an opinionated way; from beginning to end, whenever he saw fit to be master, master he was.—*From "Abraham Lincoln," American Statesmen Series, by John T. Morse.*

STUYVESANT'S HOME ON THE OLD BOWERY.

Stuyvesant's last years were passed in seclusion on the Old Bowery, which had been the home of his family for some years before the capitulation in 1664. The house was of wood, two stories in height, with projecting rafters. Its situation, as described by the Hon. Hamilton Fish, was a point about one hundred and fifty feet east of Third Avenue and about forty feet north of Twelfth Street. In front of it was a stiff Dutch garden, laid out with formal paths and flower-beds. Near the house Stuyvesant had planted a pear-tree, which had a remarkable history. For more than two hundred years it

marked the spot where had been the old director's garden. Generations of his descendants grew up and passed away, and still the pear-tree held its own. As new streets were laid out and the open fields of Stuyvesant's Bowery became city lots, the pear-tree found itself on the corner of Third Avenue and Thirteenth Street, protected by an iron railing. The onward march of improvement had left it behind in a thickly settled part of the city, when in February, 1867, it was blown down in a storm. The boundaries of Stuyvesant's Bowery were, roughly speaking, Fourth Avenue on the west, the river on the east, on the north Seventeenth Street, and on the south Sixth Street, it containing about six hundred acres.—*From "Peter Stuyvesant," Makers of America Series, by Bayard Tuckerman.*

A PLEA FOR THE CLASSICS.

Hence, we may find it a useful maxim that, if our reading be utterly closed to the great poems of the world, there is something amiss with our reading. If you find Milton, Dante, Calderon, Goethe, so much "Hebrew-Greek" to you; if your Homer and Virgil, your Molière and Scott, rest year after year undisturbed on their shelves beside your school trigonometry and your old college text-books; if you have never opened the *Cid*, the *Nibelungen*, *Crusoe* and *Don Quixote* since you were a boy, and are wont to leave the Bible and the Imitation for some wet Sunday afternoon—know, friend, that your reading can do you little real good. Your mental digestion is ruined or sadly out of order. No doubt, to thousands of intelligent educated men who call themselves readers, the reading through a Canto of *The Purgatorio*, of a book of the *Paradise Lost*, is a task as irksome as it would be to decipher an ill-written manuscript in a language that is almost forgotten. But although we are not to be always reading epics and are chiefly in the mood for slighter things, to be absolutely unable to read Milton or Dante with enjoyment is to be in a very bad way. Aristophanes, Theocritus, Boccaccio, Cervantes, Molière are often as light as the driven foam, but they are not light enough for the general reader. Their humor is too bright and lovely for the groundlings. They are, alas! "classics," somewhat apart from our every-day ways; they are not banal enough for us, and so for us they slumber "unknown in a long night," just *because* they are immortal poets, and are not scribblers of to-day.—*From "The Choice of Books," by Frederic Harrison.*

NAPOLEON AS A CONQUEROR.

As a leader of armies, he grandly displayed most of the intellectual and moral qualities which were the groundwork, as it were, of his character; and we trace them in his career from Montenotte to Waterloo. He was pre-eminent for his splendid conceptions in war; for his mastery of the situation before him; for his administrative and organizing power; for his capacity to see how to move with effect on the theatre of operations and on the field of battle; for his command over the troops he directed; for his readiness and resource at grave conjunctures. It is unnecessary to say what he was as a conqueror; what his daring and audacity were; how he marched from the Adige to the Nile, and from Madrid to Moscow; how he confronted the world in arms for almost useless provinces; how wonderful he was in deceiving an enemy; how he shed the blood of his soldiers like water and treated them as mere pawns in his game, and yet how he won their hearts and attracted their sympathies. Taken altogether, Napoleon was by far the first of the masters of war in the modern world; in great military combinations he has no equal; his movements were at once scientific, grand and methodical; he carried out the principles of his art with an originality and brilliancy never seen again; and he was unrivalled in the difficult tasks of reaching the communications and rear of an army, of manœuvring between divided armies, of attacking, and beating them in detail, and, above all, perhaps in the genius of stratagem.—*From "Napoleon," Heroes of the Nations, by W. O'Connor Morris.*

HAWTHORNE ON "THE SCARLET LETTER."

"SALEM, February 4, 1850.

"DEAR BRIDGE: I finished my book only yesterday, one end being in press in Boston, while the other was in my head here in Salem; so that, as you see, the story is at least fourteen miles long.

"I should make you a thousand apologies for being so negligent a correspondent if you did not know me of old, and as you have tolerated me so many years, I do not fear that you will give me up now. The fact is, I have a natural abhorrence of pen and ink, and nothing short of absolute necessity ever drives me to them.

"My book, the publisher tells me, will not be out before April. He speaks of it in tremendous terms of approbation. So does Mrs. Hawthorne, to whom I read the conclusion last night. It broke her heart, and sent her to bed with a grievous headache, which I look upon as a triumphant success.

"Judging from its effect on her and the publisher, I may calculate on what bowlers call a ten-strike. Yet I do not make any such calculation. Some portions of the book are powerfully written, but my writings do not, nor ever will, appeal to the broadest class of sympathies, and therefore will not obtain a very wide popularity. Some like them very much, others care nothing for them and see nothing in them. There is an introduction to this book giving a sketch of my custom-house life, with an imaginative touch here and there, which may, perhaps, be more widely attractive than the main narrative. The latter lacks sunshine, etc."—*From "Personal Recollections of Nathaniel Hawthorne," by Horatio Bridge.*

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

690.—(1) In Hare's "Walks in Rome" are many quotations in verse marked "Clough," and evidently taken from a connected poem. Who is the author? What is the title of the poem? Where is it published? (2) Where can the poem containing this stanza be found, or who is the author?

"The oars of Ithaca dip so
Silently into the sea,
That they wake not the sad Calypso,
And the hero wanders free;
He breasts the ocean's furrows,
At war with the world of fate,
And the blue tide's soft susurrus
Comes up through the Ivory Gate."

G. L. C.

(1) Arthur Hugh Clough (1819-61) was born in England, spent a year or two in Cambridge, Mass., as a tutor, and died in Italy. In the year following his death, Ticknor & Fields published his poems in the blue-and-gold series. The book appears to be out of print, but it is not difficult to obtain a copy. His widow published a later edition in England, with his other writings and a biography. One of his long poems, "Amours de Voyage," appeared in the *Atlantic Monthly* in 1858.

691.—Dr. R. Shelton Mackenzie in his "History of Blackwood's Magazine" says: "Among the early contributors in prose or verse were Sir David Brewster, Wordsworth, Coleridge, John Hughes (Buller of Brazenose), whose 'Magic Lay of the One-Horse Chay' first appeared in Maga." Does Dr. Holmes's "Wonderful One-hoss Shay" bear any resemblance other than that of title to the poem of Tom Hughes's father? O.

None whatever, except that both pieces are humorous. Hughes's poem tells how a horse walked off with a chaise at a most inopportune moment.

692.—Please inform me if Madame Edmond Adam (Juliette Lamber) is still living. Has her autobiography ever been published? It was announced in 1886. Will you kindly give her address? V. S.

She published "Le Siege de Paris: Journal d'une Parisienne" in 1873 and several books of travel, but has published nothing since 1886 except articles in the *Nouvelle Revue*, which she founded in 1879 Her address is, Madam Juliette Adam, care of *Nouvelle Revue*, 18 Boulevard Montmartre, Paris.

693.—(1) From whom does Longfellow quote in his "Hyperion," where he says: "In her heart she said, as the Mexicans say to their new-born offspring, 'Child, thou art come into the world to suffer. Endure, and hold thy peace'"? (2) What is the original authority for the story about Cotton Mather, alluded to in this passage from "Hyperion"? "This reminded him of the sturdy old Puritan, Cotton Mather, who, after preaching an hour, would coolly turn the hour-glass on the pulpit, and say: 'Now, my beloved hearers, let us take another glass'"? What is the origin of this story about Cotton Mather? K.

Consult Mather's life, by his son, the Rev. Samuel Mather.

694.—In *Scribner's Magazine* for December, Will H. Low, in "The Mural Paintings in the Pantheon and Hotel de Ville, Paris," refers to a picture called "The Arch of Steel" as "history made plain." What event in history does the picture illustrate? J. C. H.

The full title of this picture is "La Voûte d'Acier, Épisode de la journée du 17 Juillet, 1789," the incident being the entrance of Louis XVI. into the Hotel de Ville. According to Bailly, who describes the scene in his "Memoirs," there was great shouting and considerable confusion among the onlookers, but the painter has given to the scene a somewhat calmer aspect.

695.—Will you kindly inform me whether Robert of Sicily, hero of Longfellow's poem, was a historical personage? J. E. J.

It may refer to Robert Guiscard, who conquered Sicily in the eleventh century, or to Robert the Wise, who reigned in the fourteenth.

696.—I would like to have you write and tell me the name of the book, and where obtained, that gives the contents or indexes of all the books in the world, and explains fully what each article is devoted to. F. C. D.

There is no such book. For many years librarians have been trying to devise something approaching it, but they have not succeeded.

697.—(1) Does any one know of the existence of a steel engraving or other portrait of John G. Palfrey, the historian? So far as his publishers, Little, Brown & Co., are aware, no such thing exists. (2) Can any one identify a poem which tells the story of a Quaker girl who threw a white rose to a Prince, and was imprisoned for her worldliness? He threw the rose aside when it had faded, and said, "'Tis only a rose." D. M.

701.—Three years ago the writer saw a parody on the "Old Oaken Bucket." Its authorship was attributed to the editor of a magazine devoted to chemical matters, published in New York. The parody was filled with technical scientific terms, the object being to show in an exaggerated way the modern researches into the impurities of drinking-water. Where can it be found? F. L. S.

It was written by James C. Bayles, then editor of the *Iron Age*. Address him at that office.

ANSWERS.

664.—(1) The editor of *Wit and Wisdom* says that in the pronunciation of Jerome K. Jerome's name the accent is on the first syllable of the Christian name, and on the second syllable of the surname.

689—(1) The poem is contained in the second chapter of "The Water-Babies," by Charles Kingsley. It is quoted incorrectly upon Sothern's play-bills, for "Woodbarrow." A. C. R. Answered also by A. E. L. (4) "The Lover's Year-Book of Poetry," edited by Horace Parker Chandler, which is to be published in the autumn by Roberts Brothers, Boston, partly covers the ground mentioned in the query.

A. Bronson Alcott.

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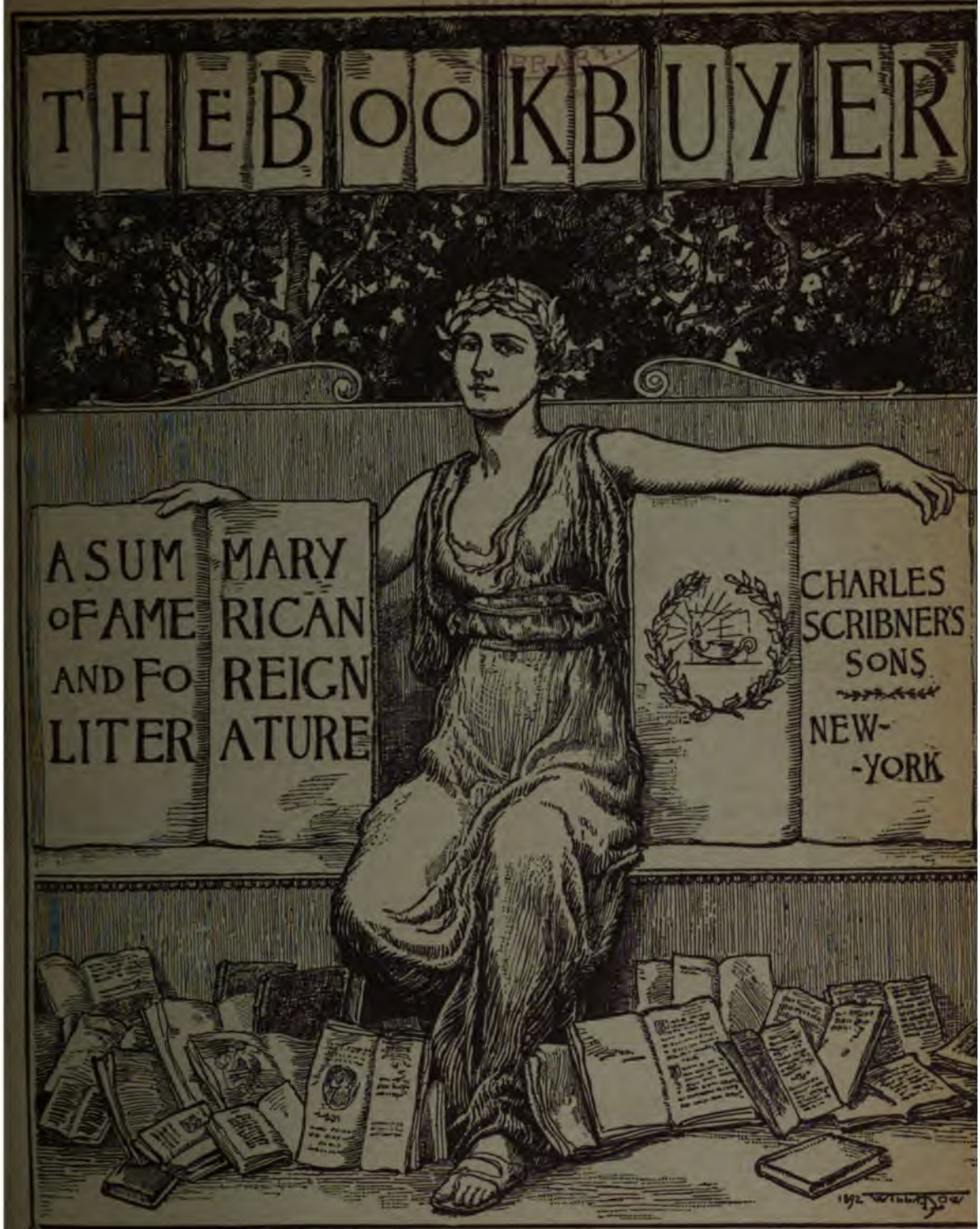
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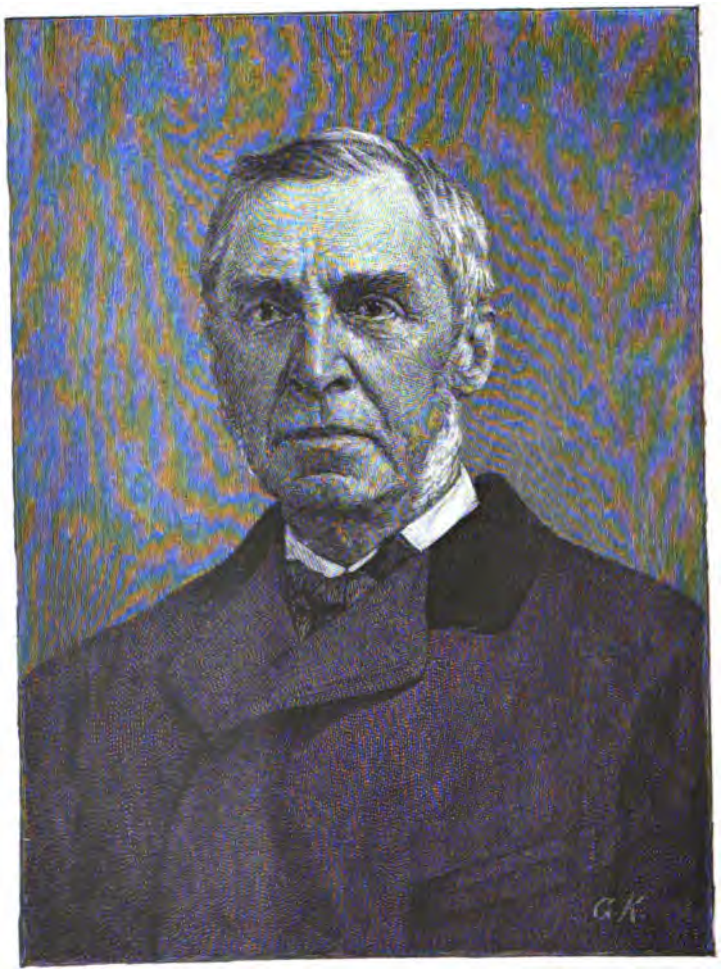
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CHARLES SCRIBNER'S SONS, NEW YORK.

JAMES ANTHONY FROUDE.

THE observation is old that one price of success always should be industry. How largely Professor Froude has won his high rank among English men of letters by being the embodiment of the gospel of unsparing work, a distinguished and productive career makes evident. Physiognomists would say that the face in the accompanying portrait bespoke perseverance and courage in convictions. Mr. Froude's record most emphatically bears out that deduction.

The son of a clergyman, the Venerable Archdeacon Froude of Totnes, Devonshire, and youngest of three brothers, each of them men of distinction as years came to them, James Anthony Froude was born at Darlington, in Devon, in April, 1818, and educated at Westminster and Oxford, becoming at Oriel College the Chancellor Prizeman. Deeply interested in the religious movement at Oxford, associated with John Henry Newman and other leaders in it, Mr. Froude not only contributed to its literature (through the "Lives of the Saints"), but was ordained a deacon in 1847. A sudden change came to him, or what seemed such to many. The literary evidence of it showed itself in 1847, when as "Zeta" he published "Shadows of the Clouds," with its two stories, "The Spirit's Trials" and "The Lieutenant's Daughter," followed in 1848 by the "Nemesis of Fate." Ecclesiastical condemnation of both books, Mr. Froude's withdrawal from his theological course, the loss of an Exeter Fellowship, of a valuable educational post in Tasmania, and of much besides—all were circumstances that threw him from his religious life into literature as his elect work. The loss to the English Church has proved the gain to English letters of a writer remarkable in no fewer than four departments—history, biography, political discussion and travel; to all of which may also be added fiction, something also enlisting specifically Mr. Froude's strong individuality of art and taste.

His distinction was early won and it has been uninterrupted. The famous "History of England, from the Fall of Wolsey to the Defeat of the Spanish Armada," completed and published between 1856 and 1870, fastened attention on its author by the novel views of personages and events expressed in it, the critical controversies it induced and the splendors of its masterly and persuasive literary style. In many essential traits it rivals and even surpasses Macaulay, and divides Macaulay's popularity. The attractive "Short Studies on Great Subjects," in volumes which began to appear in 1867; another notable historical contribution, "The English in Ireland in the Eighteenth Century" (1871–74); and the superbly written monograph, "Cæsar" (1879), are lesser works that followed, each one add-

ing most significantly to Mr. Froude's widening fame in England and America.

Between 1881 and 1883 Mr. Froude won broad recognition as a biographer and biographical editor by the manner of his fulfilment of his responsibilities as friend and literary executor of Mr. Carlyle, embodied in the publication of his "Reminiscences" (London, 1880), of the volumes presenting Mr. Carlyle's life, compiled from the rich stock of materials committed to Mr. Froude's discretionary use, and of Mrs. Carlyle's correspondence. In its fidelity, its exhaustiveness and frankness, the labor of Mr. Froude has here an extraordinary interest and individuality. If his "History of England" made his name in its field, the degree and character of his service to his friend in the universally read Carlyle memoirs will perpetuate Mr. Froude's fame as a biographer.

Not to be passed over in a *résumé* of Mr. Froude's additions to travel-record, biography and to political or other classes of essays are the charming "Oceana" (1886), descriptive of observations in the Pacific; his "English in the West Indies" (1888); the study, "Lord Beaconsfield" (1890) in the Prime Ministers of Queen Victoria Series, and his "John Bunyan" in the English Men of Letters Series. In 1888 also was published that very spirited and dramatic novel of eighteenth-century life in Ireland, "Two Chiefs of Dunboy." The latest of Mr. Froude's completed undertakings has won him not less esteem or attention than would be expected for him in returning to the period of Henry the Eighth for an historical argument and study. In "The Divorce of Catherine of Aragon" (1892), Mr. Froude again has utilized State documents and rare personal memoranda in the manner most effective from him toward influencing popular opinion, stimulating critical analysis of his subject, and setting it in an unconventional situation.

An unfatigued delver in out-of-the-way materials for the presentation of his argument in history, an absorbingly interesting narrator and brilliant delineator of events and persons from his standpoints of study, a most courageous and astute apologist and a hero-worshipper to audacity, a writer whose diction is in itself a fascination, it is not to be wondered at that Mr. Froude has gained the popular ear in at least two lands and is admired in them for traits of authorship that are irresistibly winning and suggestive.

Mr. Froude has twice visited the United States—conspicuously in 1872, when he lectured widely throughout the country. He has twice filled university posts of high responsibility—as the Rector of St. Andrews, in 1869, and through the more eminent honor of the Regius Professorship of Modern History at Oxford, quite recently conferred upon him, following upon the death of Professor Freeman.

Personally, Mr. Froude is known as a man engrossed with his literary and educational work; given to the society of only a limited group of personal friends; avoiding the reportorial intrusions and exploitations and gossipry tolerated by many authors; and as almost as retired a resident of his native England as was Carlyle himself. His health is treacherous, and the demands upon him require his careful husbanding of it. He is now something more than what is commonly meant by the phrase an elderly man; but his zeal and the possession of such masterful faculties entitle us to expect from him new labors not less characteristic and widely read and vigorously discussed than many in the long list already owed to so striking a personality in contemporary letters.

Dr. Samuel Smiles, says the *Publishers' Circular*, gives, in the pages of *The Young Man*, an interesting and encouraging account of his beginnings in literature. The author of "Self-Help" has had a varied career, having been a country physician, a newspaper editor, and secretary to a railway company. The manuscript of his most popular work was offered to Messrs. Routledge, but the book trade was upset by the Crimean War, and the volume was declined. Eventually it was brought out by Mr. Murray, and within a year twenty thousand copies of it were sold. Since then it has been translated into all the languages of Europe, and has stimulated thousands of young men at home and abroad. For the encouragement of those who make a slow and difficult start, he mentions that he was forty-five before he scored a success in authorship.

LITERARY TOPICS IN BOSTON.

BOSTON, June 15, 1893.



WENT in to see a Boston publisher the other day, and I found him deeply grieved over the fact that paper-covered novels by reputable English authors were to be bought in the variety stores for so low a price.

"Why, I saw a lady this morning," he said, with an air truly pathetic, "who had bought a couple of novels to take to the shore. They were of three hundred pages or so, and the paper wasn't bad. They were evidently printed from old plates, but the type wasn't so very much worn. She asked me what she paid for them, and just for a joke I said five cents. I thought I'd put it low enough. But I hadn't. She gave just one cent apiece for them. I'd like to know how we publishers are expected to live?"

"It is quite possible that publishers may continue to live," I answered, "but there does not seem to be a very encouraging outlook for the author! The royalties of novels, when the price of the printed volume has fallen to one cent, do not seem likely to amount to sums dangerously large."

And this reminds me of another fragment of talk which was overheard in a publisher's office recently. An author who is certainly as earnest in his devotion to good literature as any in America was freeing his mind of an opinion in regard to a certain book, which is nominally about literature, but which is in reality merely a catch-penny hodge-podge of stolen scraps. The publisher defended the book on the ground that it sold. "Besides," he said, "it brings things down to the level of ordinary comprehension. You have to dilute literature, and especially poetry, if you expect common folks to understand it."

"Then, in Heaven's name, let them go without understanding it!" the other cried vehemently. "Why should the manna of the gods be diluted into slops for the benefit of the unintelligent and the vulgar?"

"If you were a publisher you would know," the publisher retorted with a laugh; and there the conversation ended, although it would seem that a great deal more might have been said on either side, both in defence of giving the common folk what they will take and against the habit of making popular pap out of the masterpieces of literature.

Not at all in the line of doing this sort of thing, but in the way of furnishing what should be an admirable series of the English classics for school and home use, is the rather clumsily named Athæneum Press Series, which is to be issued under the general supervision of Professor George Lyman Kittredge, of Harvard, and Professor C. T. Winchester, of Wesleyan. The volumes which have thus far been assigned to this part of the world are "Selections from Chaucer" and "Milton," to Professor Kittredge; "English Poets from Donne to Dryden" and "Dryden," to Professor L. B. R. Briggs, of Harvard; "Steele," to Professor G. R. Carpenter; Bacon's "Essays" and "Addison," to Barrett Wendell; "Selections from the Essays of Francis Jeffrey," to Lewis E. Gates, Instructor at Harvard; "Sir Thomas Browne," to T. F. Dwight, of the Boston Public Library; and "Keats," to myself. The fundamental idea of the series is that of making an edition of the English classics which shall be edited from the purely literary point of view. There has been so much editing from the philological standpoint that there is certainly room for something different, and under the supervision of the general editors having the Athæneum Press Series in charge, the enterprise can hardly fail of being successful. The publishers are Messrs. Ginn & Company.

The mention of Professor Carpenter brings to mind the fact that he leaves his chair at the Institute of Technology to go to Columbia in the autumn. Wherever he is, he will be doing admirable and clear-headed work in the service of good English and of the best literature; but it is with regret that we see him leaving this part of the world "to be lost in the maelstorm of the all-devouring metropolis," to quote from the editorial in which a country journal recently lamented the departure of its editor to New York—an editorial which was the more interesting, it may be remarked in passing, from the fact that the ingenuous writer made

no attempt to conceal the fact that while he was officially the voice of the public bewailing his loss, he was also the one about to be swallowed in the "maelstorm," as aforesaid.

It is pleasant to be able to say that Barrett Wendell is to bring out in the fall a volume of essays and addresses, of which, so far as I am aware, the title is not yet fixed upon. The papers almost all deal with New England character and thought, and for the most part with some phase pretty closely connected with past or present Puritanism. They are profoundly thoughtful, and it follows that they are profoundly suggestive. Mr. Wendell has a singularly logical manner of statement, and his thinking is sharp and clear. The result is that he is unusually successful in making these papers tell upon the reader, each as a whole—complete, vigorous, and provoking thought. To me it happens that they are also so convincing that they appear conclusive also; but whether they do or do not affect others in this way, I cannot conceive how they can fail to interest and to enlarge one's mental horizon.

Admirers of the splendid romances of Henryk Sienkiewicz will be pleased to learn that "Pan Micheal," which follows in sequence after "The Deluge," and of which the brave and kindly Volodyovski, the susceptible and disappointed, is the hero, is two thirds in type, and is being pushed forward as fast as possible. It will not be put on the market before early fall, however.

The reminiscences of the late Julius Eichberg, of which I spoke in a former letter, were in part read at the St. Botolph Club one evening last month, and they proved to be so thoroughly charming that one regrets more keenly than ever that they went no farther. The picture of his childhood in Düsseldorf was one of those deliciously humorous and delightfully human passages which it is no exaggeration to call masterly. *Arlo Bates.*

Walter Besant is one of the English delegates to the Congress of authors. He will read a paper on "The Work of the Society of Authors," and is the bearer of papers by other leading members of the society.

STEVENSON'S MANNER OF WORKING.

The following paragraphs are taken from an interview with Robert Louis Stevenson which appeared recently in the *Westminster Gazette*. They throw an interesting light upon Mr. Stevenson's method of writing his incomparable stories:

"I am a laborious writer," Mr. Stevenson said. "I begin work every day at six o'clock. I have a theory that no one should write more than three hours a day, but I often work all day long. I find, however, that after three hours my work falls below the mark. I write my chapters over time after time, and sometimes of a whole day's work not a sentence will stand. In the first place, I draw out a skeleton of a story, but that is likely to be changed. I have been three weeks before now over a single chapter. Anthony Trollope used to write a certain fixed amount every day, whether he was in the vein or not, but this was very disrespectful to his art and to his reader. The wonder is that he so often got hold of such good stuff! When I am making a point, I try to do it in the smallest possible space. I do not think a reader should be expected to plod through pages of print to find out what I mean. The great difficulty I have is in compressing my matter."

"And the secret of much of your success is, then——"

"Elbow grease!" he interjected. "I can always tell when an author does not write over and over again. The most rapid and fluent writer cannot arrange the mass of material that goes to make up a book without having it out of order here and there. Order is the basis, the charm, and the end of literature. Literature is an art that takes place in time. Therefore, the main point is to be certain that you have everything in the proper order. That you can never get in the first shot. That is my experience. Only this morning I was reading over the manuscript of a scene in a story, when I found it was not true to human nature. I could not follow the idea. It would not join on. Yet all I made the characters say I believed to be right at the time of writing. But after gloomily reading and rereading it over four or five times, I detected the flaw. An act of one of the characters had come before something else, and rendered his subsequent conduct impossible. If in literature a man has every word, and every sentence, and every subject in the right order, and has no other gift, he will be a great writer. His clauses may be unmusical, his words colorless and inexpressive, and yet, if the order is perfect throughout, he will be a great writer."

As for novels, Mr. Stevenson says he reads Meredith and Henry James, and much of Hardy. Of Kipling he said: "There is a lot of the living devil in Kipling. It is his quick pulse-beating that gives him a position very much apart."

ENGLISH NOTES.

LONDON, June 5, 1893.

A VASTLY interesting house, especially with regard to its literary associations, is about to come into the market. It is No. 22 St. James Place, where Samuel Rogers, the poet-banker or the banker-poet, dwelt from 1803 to his death, at ninety-five, in 1855. Had he only followed one of his callings, he would probably not have made a great name, but his combination of the two made him a celebrity. Whether his banking gave value to his poems or his poems hallowed his banking operations it is difficult to say, but, at any rate, he was a notable man in his time; and if "The Pleasures of Memory" are not much read in the present day, few forget the host of celebrities which the author used to gather around him at the famous breakfasts that used to take place in the mansion now about to be sold. For half a century Samuel Rogers gathered around him in Saint James Place all the most notable men of the time. James Wyatt was the architect of this house, and its mantelpieces and other decorations were designed by John Flaxman.

It has often been a matter of surprise that the accomplished host should have been so fond of giving breakfasts. Breakfasts, and even luncheons, are not popular in the present time, and it is curious to find they should have found so much favor in the old drinking days, when the wits could scarcely be supposed to coruscate at an early hour. But that they were well attended there is not the least doubt. There came Lord Byron, Thomas Moore, Dr. Burney, Madame D'Arblay, Macaulay, Charles Dickens, Bunsen, Proctor, Washington Irving, Wordsworth, Campbell, Walter Scott, Sydney Smith, Sheridan, Chantrey, C. R. Leslie, the Duke of Wellington, Grattan, Erskine, Madame de Staël, Mackintosh and all the celebrities that flourished during a period of really great people—namely, the first half of the present century. This house in its quiet corner, with its pleasant prospect of the Park, is as much peopled with the ghosts of celebrities of the first half of the present century as the mansion of Sir Joshua Reynolds in Leicester Square is haunted by the spirits of the notable people of the latter period of the eighteenth century. If the table-turners or the spirit-rappers can do anything besides curious conjuring tricks and clever sleight-of-hand, they should hold a *séance* at either one of these houses, and I am inclined to think they would be able to organize a very entertaining evening.

The gradual decay of valuable bindings by reason of the fumes of gas and all kinds of untoward atmospheric conditions is one of the greatest griefs of the bibliomaniac. Air-tight bookcases—that is, bookcases which are supposed to be air-tight, but which really never are—outside jackets and all kinds of inventions have been tried but without success. If you continually keep a book in an outside jacket, it might just as well have a common binding, and if volumes are everlastingly to remain in air-tight bookcases, you could just as easily do without them altogether. An excellent invention with regard to this matter has just been perfected and patented by Mr. Joseph Zaehnsdorf, the celebrated bookbinder. This consists of a case made of a flexible but perfectly transparent material, as clear as glass, which fits close to the book itself. Thus the binding is thoroughly protected, while its beauties of form, color and workmanship are never for a moment obscured. These transparent jackets are produced at a moderate cost, and will probably be extensively used by all who wish to preserve choice volumes and valuable bindings.

It has often been a matter of surprise to me that the late Samuel Brandram never undertook a reading tour in America. It had been frequently proposed to him, and he was desirous of undertaking it, but his constant engagements throughout Great Britain interfered with his carrying out the idea. With his most extraordinary memory and his wondrous elocutionary power, I feel but little doubt that he would have proved a very great success throughout the United States. Among our American cousins who visit us from time to time, he had a great many friends and not a few enthusiastic admirers. They will be all sorry to hear that through no fault of his own,

but owing to misfortune over which he had no control, his widow and children have been left with but scanty provision. This accomplished reader was ever so ready to devote his talents to the cause of charity, that it is to be hoped the fund now being established for the benefit of Mrs. Brandram and her family will be well supported. A most influential committee has been organized, of which Lord Brassey is chairman, and there are doubtless not a few in America who will be glad to know that subscriptions will be received by Mr. Herbert K. Reeves, Temple Chambers, Temple Avenue, or Messrs. Coutts & Co., 59 Strand, London.

J. Ashby-Sterry.

ABOUT AUTHORS AND BOOKS.

One of the important fall books will be Matthew Arnold's "Letters," edited by his old friend, George Russell, Under Secretary for India.

Mrs. S. T. Rorer, the author of several popular cook books, has become the editor of a new monthly magazine, *Household News*, which is to be published in Philadelphia.

Mrs. Deland is said to be writing a story which deals with the marriage relation and with the question as to whether an uncongenial couple should remain together or separate.

Madison J. Cawein, the poet in whose verses Mr. Howells finds much to admire, was born in Louisville, Ky., on March 23d, 1865. He is descended from mixed Huguenot and German stock. He was educated in Louisville, and began to write verses when sixteen or seventeen.

In an article in the *Christian Union* on "Free Public Libraries for Towns," Arthur Reed Kimball says that Massachusetts now has one public library for every 4000 of its inhabitants, and a book and a half on deposit in this form to each man, woman and child in the State. Of the 351 cities and towns in the State, about 290 now have free public libraries, only about four and one eighth per cent. of the population of the State not having access to a public library.

A novel scheme for a continental outing is to be tried in England this summer. There is to be a gathering of young people at Lucerne from August 5th to the 19th, at which literary and musical entertainments are to be given. Dr. Conan Doyle will deliver a lecture on George Meredith, and Miss Annie S. Swan, Silas K. Hocking, Mrs. Crawford, Paris correspondent of the London *Daily News* and of the New York *Tribune*, and others, will speak and read papers.

Maarten Maartens, who was born in Holland in 1858, but who writes his books in English, wrote "The Sin of Joost Avelingh" in Paris and "An Old Maid's Love" in Holland in the country. "God's Fool," which Mr. Maartens considers the best thing that he has yet done, occupied him during a long winter spent in Wiesbaden. His last novel, "The Greatest Glory," now appearing in *Temple Bar*, was begun in Holland and finished in an Alpine châlet 4500 feet high.

Miss Mary Abigail Dodge, better known as "Gail Hamilton," and her sister, Miss Harriet Dodge, recently paid a visit to Carlisle, Pa., to collect information regarding the ancestry of James G Blaine, whose biography Miss Dodge is to write. Colonel Ephraim Blaine, the statesman's grandfather, who was commissary-general of the Revolutionary Army, is buried in the old graveyard ceded to the town of Carlisle by John Penn. The old Blaine family seat is about a mile north of the town.

The members of the American Authors' Committee of Co-operation on a World's Congress of Authors are: Oliver Wendell Holmes, Chairman; George E. Woodberry, Secretary; Edmund Clarence Stedman, Charles Eliot Norton, Charles Dudley Warner, William Dean Howells, Thomas Wentworth Higginson, Horace Howard Furness, Richard Watson Gilder, Thomas Bailey Aldrich, George W. Cable, Maurice Thompson, Thomas Nelson Page, Frank Dempster Sherman and Hjalmar H. Boyesen. The Congress is to be held in Chicago from the 10th to the 17th of this month.

Theodor Mommsen, the eminent scholar, who has been described as "a master of the entire field of the historical sciences, of philology and archæology, of jurisprudence and history in the narrower sense of that term," will celebrate the fiftieth anniversary of his doctorate on November 8th next. It is proposed by European scholars, as a mark of their appreciation of his life work and of their debt to him, to commemorate this event by raising a fund for the endowment of research

and scholarship in Mommsen's field of study. The particular use to which this fund is to be put is to be indicated by Mommsen himself, and the Royal Academy of Sciences in Berlin will be asked to undertake the administration of it. The treasurer of the general committee is Ludwig Delbrück (of the firm of Delbrück, Leo & Co.), 61 and 62 Mauerstrasse, Berlin. American subscriptions may, however, be sent to President J. G. Schurman, Cornell University, Ithaca, N. Y., by whom they will be acknowledged and forwarded to the treasurer in Berlin, with the names of the donors.

G. A. Sala tells in the London *Daily Telegraph* the following story of the last time he saw Thackeray, in August, 1863, the occasion being a whitebait dinner at the "Ship," Greenwich:

Thackeray was in his brightest mood, as full of fun as a boy. He had learned from the manager that, in a room directly under the one in which we were dining, Mr. Douglas Cook, then editor of *The Saturday Review*—a journal in which at that period, about twice in every month, I was abused as though I had been a pickpocket—was entertaining Mr. Beresford Hope and other personages of light and leading. Thackeray jocularly proposed that I should be tied up in a table-cloth, and by means of a rope formed of twisted napkins be lowered to the bow window of the apartment where Mr. Cook and his friends were revelling, in order that I might fulfil the part of skeleton at a Greenwich-Egyptian feast. Toward evening—and a most delicious evening it was—just one touch of melancholy overshadowed the general gayety. Quite incidentally Thackeray said: "I have made my mark, and my money, and said my say; and the world smiles on me; and perhaps were I to die to morrow *The Times* newspaper would give me just three quarters of a column of obituary notice."

Thackeray died on Christmas Eve of the same year.

FICTION FOR SUMMER READING.

BALZAC'S narrative of the experiences of *A Great Man of the Provinces in Paris* ranks with his most powerful studies of Paris life. It is the story, in which tragedy and pathos are blended, of the brief career of a young provincial poet, of a romantic temperament and of weak will, who rejects the elevating companionship of a few noble spirits and plunges into journalism, with at first brilliant and later disastrous results. The atmosphere of Paris journalism of this period, sixty or seventy years ago, was of the most demoralizing kind. The writers for the press appear to have had no principles, no convictions, no sincerity, no honesty of aim or purpose. Their discussions of politics, literature, art and the drama were governed wholly by selfish, sordid or personal considerations. No journalist was considered proficient unless he was capable of writing an equally clever, witty and merciless criticism on either side of whatever question was before the public. Lucien Chardon's vanity, ambition and lack of well-grounded principles swept him into the vortex of this whirlpool. He made many friends, who subsequently betrayed him. He changed his politics to gratify a social ambition, which proved delusive. From being a man who was admired and feared, he sank to the lowest state; and the moral lesson of his fall is emphasized with tremendous power by Balzac, who pictures him as finally writing ribald verses to earn money with which to bury his mistress. [Roberts, 12mo, $1.50.]

Pierre Loti's new novel, "Matelot," has been translated by E. P. Robins, and is published under the title *Jean Berny, Sailor*. Jean is introduced to us as a little fellow marching as an angel in the procession of the Fête Dieu, on a June day, "beneath the warm, bright southern sun, in remote Provence, where it touches Italy." Even thus early in his life, and in spite of the festal occasion, a prescience of trouble vexes the mind of his widowed mother, who follows the procession. The story is a direct, apparently simple description of the principal events of Jean Berny's life. But the simplicity is really that attained only by one who is master of his art—so delightful to appreciate, so difficult to perform. We see Jean "a compound of irreclaimable boyishness, physical exuberance, rude simplicity, and unconscious, unfathomable poetry"— living in the old home with his mother and grandfather. To be a sailor is the dream of Jean's boyhood, and bit by bit the old place is sacrificed, that he may obtain a naval education. He fails, however, to pass the examination, and enters the service before the mast. In spite of his real desire to advance, most of his efforts are futile because of the very elements that enter into his character. Finally comes the pitiful tragedy of his death; the unsatisfied

young life goes out, and the paupered, idolizing mother is left alone. One closes the book thinking of Henry James's remark concerning de Maupassant, that "what is clearest to him is the immitigability of our moral predicament, with its occasional beguilements and its innumerable woes;" and, also, of his other words about style, that "to have color and be sober with it is an ideal." [Cassell, 12mo, $1.00.]



From "Mr. Punch's Pocket Ibsen." Macmillan & Co.

"Boo!"

There are a number of fairly intelligent people—still outside the circle of discipleship—to whom any attempt to caricature Ibsen seems hopeless, for the simple reason that to them the original appears as funny as it can be made. It is therefore a compliment to F. Anstey to say that his *Mr. Punch's Pocket Ibsen:* "A Collection of Some of the Master's Best Known Dramas Condensed, Revised, and Slightly Rearranged for the Benefit of the Earnest Student," is perhaps as amusing as some of the Norwegian dramatist's plays. Even Mr. Anstey, however, has to acknowledge in his preface that his imitation "is painfully lacking in the magnificently impenetrable obscurity of the original, that the vein of allegorical symbolism is thinner throughout than it should be, and that the characters are not nearly as mad as persons invariably are in real life." The contents of the volume appeared originally in the pages of *Punch*, and there are a number of amusing cuts from that periodical. [Macmillan, 12mo, $1.25.]

It is probable that the new novel by Miss Sarah Barnwell Elliott, *John Paget*, will excite quite as much interest as did her "Jerry," though presenting an altogether different phase of life and thought. It is not principally—as in the case of "Jerry"—a "novel of incident," but rather a study of modern conditions, social, intellectual, and religious, set forth by means of the persons involved; and although some of the scenes are laid in the West and the South, the characters really present the mental and social atmosphere of New York and Newport, which places are largely involved in the narrative. The serious note struck in "John Paget" is to be found in the telling contrast between the beauty of a true Christian devotion and the lowness of the standard set by the "smart" social set. The love-story of the book is really tragic in spite of the fact that Miss Elliott employs a "motive" as old as literature itself. [Holt, 12mo, $1.25.]

The cool, attractive cover of Anna Fuller's *A Literary Courtship* would tempt one to take up the book on even a very warm day. "The fancy of an idle hour, shut in betwixt the pages," is presented so entertainingly and with so much spirit, that one is not likely to put the story down unfinished. John Brunt, the hero, was blessed with a moderate income and a taste for literature—the latter "a first-rate thing, if you have an income to back it up with." He is already known as a successful author, but as the result of a discussion at the Pow-Wow Club, Brunt determines to write his next novel under a feminine pen-name, his fellow-members having maintained that a book got a better hearing if it was supposed to be written by a man. Brunt chose as his *nom-de-plume* "Lilian Leslie Lamb," and his novel was a great success. It so happened, however, that out in Colorado Springs there really lived a young woman of that name. The result was a correspondence between Brunt, incognito, and the real Miss Lamb,

which ended in Brunt making a visit to Colorado Springs. It is not difficult to imagine the outcome of the trip; but for this part of the courtship, which was "under the auspices of Pike's Peak," we refer our readers to the book itself. [Putnams, 16mo, $1.00.]

The success of the first two volumes in the series of Stories from Scribner has been unmistakable. The verdict has been that, looking at them only from the outside, they rival the best French books of this class in daintiness of form and in elegance of manufacture. The third volume of the series, *Stories of the South*, is now published, and contains four stories by some of the most popular authors belonging to a section which furnishes charming literary material, and which has produced many of the best short stories ever written in America. Contents: "No Haid Pawn," by Thomas Nelson Page; "Aunt Fountain's Prisoner," by Joel Chandler Harris; "How the Derby was Won," by Harrison Robertson; "Tirar y Soult," by Rebecca Harding Davis. [Scribners, illustrated, 16mo, paper, 50 cents; cloth, 75 cents; half calf, gilt top, $1.50.]



From "Stories of the South."
Copyright, 1893, by Charles Scribner's Sons.



From "Stories of the South."
Copyright, 1893,
by Charles Scribner's Sons.

Many readers of Mary Hartwell Catherwood's *Old Kaskaskia* will be surprised to learn the state of society in Illinois at the beginning of this century. The French element predominated, and the heroine, Angélique Saucier, is of that nationality. Owing to her constant attendance on an old grandaunt, who demands the devotion of her god-daughter, the girl's character has been developed along rather unusual lines. She is so attractive—partly in consequence of her training and experiences—that half the young men in Kaskaskia are in love with her; but she favors none. The local politics are lightly touched, it being a time of great excitement concerning the desired separation from Indiana. The crisis of the story is a flood, caused by the sudden rising of the Mississippi and its tributary, the Okaw, which submerged the peninsula on which Kaskaskia stood. The principal characters seek safety in the Sauciers' attic, whence they are rescued by Colonel Menard, a great man of the province, who has proposed for Angélique's hand. He is a widower, and his little children ardently desire her for a stepmother. In the midst of the peril, Angélique discovers that she loves the Colonel, and promises to marry him when the waters subside. Several tragic incidents occur during the imprisonment in the attic, but the humorous side of certain situations is not lost sight of. [Houghton, Mifflin & Co., 12mo, $1.25.]



From "Stories of the South." Copyright, 1893, by Charles Scribner's Sons.

The Dictator, by Justin McCarthy, is sufficiently described in the sub-title, "A Novel of Politics and Society." The politics and society are, of course, those of London, and although the book has a definitely constructed story, its chief interest is to be found, naturally, in Mr. McCarthy's picture of English political sentiment at the present time. The hero is Dictator of Gloria, one of the South American Republics, and the love-mak-



From "The Rivals." Copyright, 1893, by Harper & Brothers.

"SHE REACHED OUT HER HAND TO THE OLD ACTOR."

ing between him and Honoria is handled with skill and delicacy. [Macmillan, 12mo, $1.25.]

Two more of the handy little volumes belonging to the Black and White Series have appeared. *The Rivals*, by François Coppée, and *The Unexpected Guests*, by W. D. Howells. Coppée's tale has the qualities that are characteristic of his short stories—a certain sympathy with his subject, and a power to suggest pictures, excelled by no other writer. In nothing is he more successful than in his impressionist sketches of Paris life. He begins "The Rivals" with such a sketch: "Taken altogether, the Hôtel and Esplanade des Invalides is one of the most striking features of Paris. The vast space, the old trees, and farther down, beyond the road and the triumphant cannon, the golden dome under which reposes the historic coffin brought from St. Helena. Nothing can be more noble, nothing more magnificent." Walking one day under the great trees on the Esplanade des Invalides, Coppée says that he noted two old women, and later, "when the extraordinary mildness of the weather permitted them to sit on a bench, I took a place near them, and we fell immediately into conversation. Their feminine instinct, always more intuitive and delicate than that of the other sex, inspired them with confidence in me. In short, at the end of an hour I knew their story. It is touching. I am going to tell it to you." In their youth these two had been rivals for the love of a young poet, and this rivalry and its results are related by Coppée with the skill and delicacy of a master. Mr. Howells's little drama, "The Unexpected Guests," deals with one of those social dilemmas which he is so fond of picturing. We meet again a number of characters



From "The Unexpected Guests."—Copyright, 1893, by Harper & Brothers.
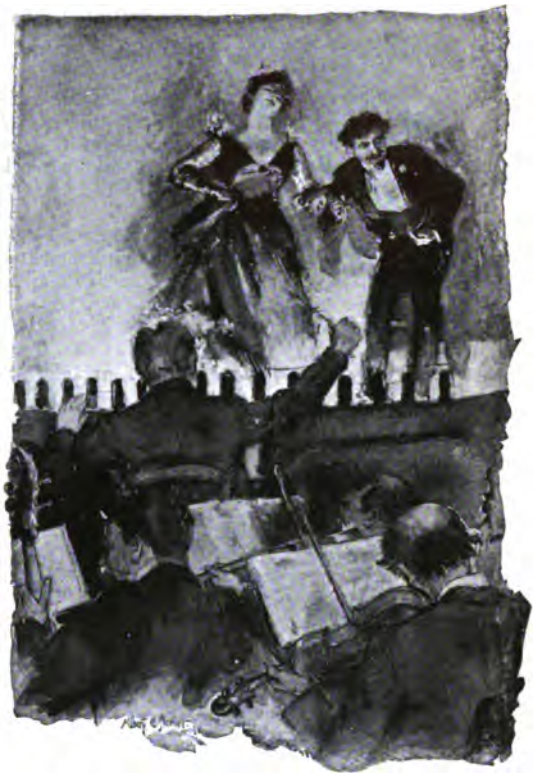
"WELL, YOU HOARY-HEADED IMPOSTOR, WHAT WOULD YOURS BE?"

who are becoming familiar acquaintances, and the treatment of the situations and the characters is marked by the deftness and certainty of touch for which Mr. Howells is noted. [Harpers, 32mo, 50 cents each.]

The Story of a Story, and Other Stories, by Brander Matthews, is the title given to a collection of five of that author's short stories. One is struck at once by the wide field covered by the writer, both in the variety of the scenes depicted and in the diverse characters that are introduced in the course of the volume. One thinks of this first in connection with the scenes, because Mr. Matthews is mainly concerned with giving a clear, picturesque impression of certain incidents and the surroundings belonging to them. It is in this that his artistic sense of selection and proportion is so evident. His "setting" is equally vivid, whether it is in Rome, "A. U. C. 722," in the Bohemian quarter of New York or Paris, or in one of the "swell" houses in the West End of London. Meanwhile, amid these various scenes, Mr. Matthews's characters play their parts in the comedy—be it gay or sombre—with charming ease, and we are told the story with a directness that is refreshing. Besides the story that gives the volume its title, the contents are: "A Cameo and a Pastel," "Two Letters," "The New Member of the Club," and "Etelka Talmeyr: A Tale of Three Cities." The book has a number of cleverly drawn illustrations. [Harpers, 12mo, $1.25.]

W. M. Griswold, of Cambridge Mass., the compiler of several useful descriptive lists of various classes of American and British fiction, has increased the debt which readers owe him by compiling also a descriptive list of *Novels and Tales Dealing with Life in France*. Mr. Griswold's object in preparing this list of titles, with their accompanying descriptive notices from journals of repute, is to bring old books of merit to the attention of novel readers. It is a pamphlet that every lover of French fiction will appreciate the value of. [Published by the Author, 25 Craigie Street, Cambridge, $1.00.]

After Prosper Mérimée's "Lettres à une Inconnue" it requires considerable courage to attempt a similar piece of fiction. Julien Gordon's latest book, *His Letters*, is neither so well written nor as interesting as Miss Balch's "An Author's Love," nor does it approach Disraeli's fictitious love letters in "Henrietta Temple." There is too much love and silly passion in *His Letters*, and even if we did not know Julien Gordon to be a woman, we should know that they were never written by a man. [Cassell, 12mo, $1.00.]



From "Story of a Story."—Copyright, 1893, by Harper & Brothers.

"THEY CAME DOWN TO THE FOOTLIGHTS TOGETHER."

Under the title *Stories from the Rabbis*, Professor Abram S. Isaacs has put into a very readable form a number of tales from the Talmud and Midrash—writings that stretch over about a thousand years. Judging from these specimens, the Rabbis were admirable story-tellers, and were possessed of a cheerful humanity, that adds much to the charm of their romances. [Webster, 12mo, $1.25.]

One of the illustrations in the new edition of Scott's *Bride of Lammermoor*, "Ravenswood Interrupts the Betrothal," is especially to be commended for the spirit of the drawing and the excellence of the engraving. The drawings in this typical story of Scottish life are by John Williamson. [Macmillan, $1.25.]

Dr. J. G. Holland's novel, *Arthur Bonnicastle*, has been issued in the Scribner's Yellow Paper Cover Series. This is one of the most popular stories that Dr. Holland ever wrote, its autobiographical character giving it an added interest. [Scribners, 12mo, paper, 50 cents.]

BIOGRAPHY, HISTORY, AND TRAVELS.

WHATEVER may be the estimate of Alcott's philosophy by the scholars of future generations, his life and his work cannot fail to interest Americans of to-day. *A. Bronson Alcott: His Life and Philosophy* is the title of the recently published Memoir by F. B. Sanborn and William T. Harris. The material for the work has been derived from copious biographical papers left by Mr. Alcott, or furnished by his daughter, Mrs. Pratt, from sources in her possession. The incidents of Mr. Alcott's life are very fully described; indeed, the record begins with the Alcott ancestry. Amos Bronson Alcott was born in Wolcott, Conn., in 1799. Even as a barefoot boy he studied and read during every spare minute, sometimes taking his books into the fields while attending to farm affairs. He did not receive a college education, for during these years he was earning his bread by peddling through the South. This he continued until he began his career as a New England school-teacher. His most famous school was the Temple School in Boston, in which Margaret Fuller and Elizabeth Peabody were associated with him at different times. In this connection we make room for a passage from Mr. Alcott's diary, dated November 28th, 1836: "This morning my pupils celebrated my birthday at the schoolroom. As they made the arrangements and were deeply interested in the festival, I sought to please them. They assembled at the usual hour. At ten o'clock they crowned me with laurels, and Louisa—my little girl (afterward so well known as the author of 'Little Women')—being three years old." After the failure of Mr. Alcott's school—largely in consequence of the Transcendental ideas which he held and insisted on teaching to his pupils—he removed to Concord, at Emerson's suggestion. And later—again through the influence of Emerson—Mr. Alcott made a visit to England, hoping to be better appreciated there than he had been at home. The trip, however, was really a disappointment in this respect. Carlyle, to whom he bore a letter of introduction from Emerson, was barely civil to him. From a physical point of view the long voyage did him good; but it was not until Louisa Alcott had become a successful writer that the Alcotts lived in anything like comfort. It was she who saved the family from the condition into which her father's "philosophy" had plunged it. The second volume of the Memoirs deals, among other matters, with the "Concord Idyl Renewed," "The Alcott Family in Literature," the closing years of Mr. Alcott's life, and ends with a chapter on "The Philosophy of Bronson Alcott and the Transcendentalists." The volumes contain a few illustrations. [Roberts, 12mo., 2 vols., $3.50.]

Out of Doors in Tsarland, by Frederick J. Whishaw, is "a record of the seeings and doings of a wanderer in Russia." The author says that he indulges the hope "that a book on Russia, in the pages of which no reference is made to Russia's Mission in the East, no allusion to Nihilists, and no mention whatever of Siberia, may possibly be esteemed a novelty by readers." Mr. Whishaw is, first of all, a sportsman, plucky and light of heart, and he writes charmingly of the many happy days spent with rod and gun on the moors and in the forests. Nevertheless he saw and has recorded much that is very interesting concerning the life of the Russian village and city. His description of a certain wolf hunt, in the chapter entitled "A Week Among the Snow-Tracks," gives a good idea of the author's manner. "The wolf family, of which mention has already been made, were still in the neighborhood, and the old paterfamilias seemed to be prowling about on his own account, leaving the mother and her brats to forage for themselves. Would I try the squeaking-pig plan? Yes, by all means I would try what the squeaking pig could do for us. Yegor had at home, he said, a young porker whose lungs could be depended upon. He would drive at once to his village and fetch him, calling for me at about nine, after I had discussed my dinner." When Yegor appeared shortly after dinner, "the pig already hard at work, loudly protesting against things in general," the author says that he and his friend got into the sledge, "lit our smokables, settled ourselves at full-length on the hay cushions, and abandoned ourselves to the full enjoyment of the brilliant night, the delightful motion, and—the music. That pig was a marvel. Most pigs, when taken out wolf-shooting, require a little pressure to keep them up to the standard of noise required; but this animal of Yegor's seemed to understand what was expected of it, and scarcely ceased for a single instant to give vent to its feelings of—I don't know what: delight, perhaps: it may have enjoyed the drive for all I know to the contrary—*we* did, anyhow—indeed, I don't think I shall ever forget the beautiful scene through which we glided that evening! There was not a breath of wind, but the frost was intense. The tall pines on each side of the track were by moonlight al-



From "A. Bronson Alcott's Life and Philosophy." Roberts Brothers.

A. BRONSON ALCOTT.

most more beautiful, in a chaste way, than in the brilliant glare of the sunshine. . . . Gigantic shadows lay across the sledge track, and caused our little steed to prick up his ears and sniff at the possible dangers in his path. We glided along almost silently (always excepting the frantic squeaking of that plucky porker)." The result of this hunting expedition was the "bagging" of one wolf. The author has something of interest to say concerning St. Petersburg, and the villages of Russia through which he passed; and even in these more serious portions of his book his style is easy and vivacious. [Longmans, Green & Co., 12mo, $2.00.]

A New England Boyhood, by Edward E. Hale, was suggested, the author says, by Lucy Larcom's "A New England Girlhood,"

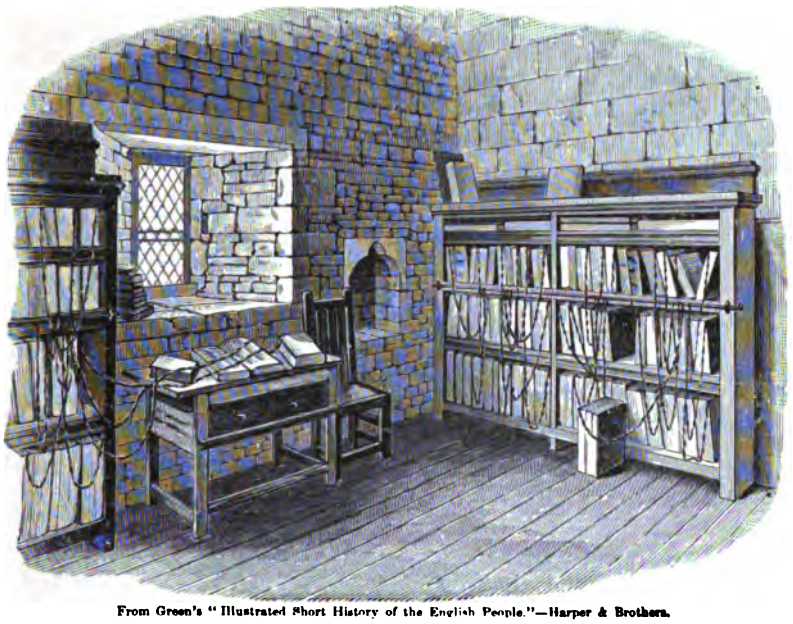
published a few years ago. A number of the chapters of Dr. Hale's book were originally written, at Mr. Scudder's request, for the *Atlantic Monthly*. The book depicts, in a wholly delightful way, the simplicity and ease of a phase of New England life which is now a thing of the past. Even in those days, according to the author, the people "in the little seaport of Boston lived and moved as if they were people of the most important city of the world." Dr. Hale begins with a brief sketch of the social and political conditions of Boston from 1630, "when Boston was founded by an important branch of Winthrop's colony," to 1826, when his reminiscences begin. It is not necessary to add that every page of these reminiscences is entertaining and interesting. He asks the reader "to recall or to imagine the conditions of a town without any railroads, and without any steam navigation beyond fifteen miles. The first steamboat in Boston Harbor went to Nahant and back again, about 1826. The first steam railway ran trains to Newton, nine miles, in 1833." Beginning thus, one reads on with unflagging interest to the last chapter, which describes the author's college life, and tells of the men—afterward famous —who were his college-mates. The book has a number of illustrations by Dr. Hale's sons, who are now studying art in Paris. [Cassell, 12mo, $1.00.]

"A Social Departure" and "An American Girl in London," by Sara Jeanette Duncan, were such successful novels that the new volume by this writer cannot but excite considerable interest. It is entitled *The Simple Adventures of a Memsahib;* and, as may be surmised from the title, deals with the various aspects of life in an English settlement in India. Helen Frances Browne, formerly a Miss Peachy, became, in the course of time, a *memsahib* of Lower Bengal. As the author says, "one is not born a memsahib; the dignity is arrived at later, through circumstances, processes, and sometimes through foresight on the part of one's mamma. It is not so easy to obtain as it used to be." The adventures of Miss Peachy—subsequently a memsahib—are recorded from the time that she set sail from England on a steamer, the deck of which "was full of irresolute people like herself, who sat about on the damp benches or walked up and down under the awning, still with the look of being fresh from town,



From "The Simple Adventures of a Memsahib." D. Appleton & Co.

MRS. PEACHY HAD PRIVATE CHASTENED VISIONS, CHIEFLY ON SUNDAY AFTERNOONS, OF HELEN IN HER NEW FIELD OF LABOR.



From Green's "Illustrated Short History of the English People."—Harper & Brothers.

CHAINED LIBRARY, FOUNDED 1598, IN ROOM OVER PORCH OF GRANTHAM PARISH CHURCH.

still in gloves and stiff hats, and land-faring garments." The story records the experiences of Mrs. Helen Frances Browne during her residence in Calcutta; the point of view being that of one who is always anxious (over-anxious one is inclined to think at times) to see things on their humorous side. The book, while entertaining, gives one an excellent idea of the life of a foreign resident in Calcutta, and contains a number of illustrations by F. H. Townsend, similar in their general character to those in the author's previous volumes. [Appleton, 12mo, $1.50.]

The second volume of the richly and elaborately illustrated edition of Green's *Short History of the English People* includes that part of the narrative, and a most interesting part it is, from the hundred years' war to the death of Elizabeth. As in the earlier volume, nearly every one of these large, handsomely printed pages has one or more illustrations picturing the life and pursuits of the people of that time. The colored plates depict some of the costumes of the period. The notes on the illustrations are a valuable feature of the book. [Harpers, 8vo, $5.00.]

NEW BOOKS ON VARIOUS TOPICS.

THE Yale Lectures on Preaching, 1893, by Robert F. Horton, have been published under the title *Verbum Dei*. Mr. Horton, who is an Oxford man, believes that on his side of the Atlantic, "where the established Church promises before long to thrust the sermon into a corner, and where the other churches are strongly tempted to secularize the pulpit," preaching has fallen into general contempt because of the decay of the conception of preaching which he presents in these lectures. He deals with his subject in nine lectures. In the first he discusses "The Theme," *i. e.*, what he thinks is demanded of one who is to be a preacher. The second and third lectures set forth how "the word of the Lord came," to those to whom He has sent it. Lecture IV. is on "The Preacher and the Bible;" the author evidently has no sympathy with what he calls "the cult of Bibliolatry." He then discusses, in a suggestive chapter, "the Word of God outside the Bible." The influence of the personal element in any one who contemplates

entering the ministry is set forth in the chapters on "Receiving the Word," "The Study and Self-Appropriation of Christ," "The Logos." The last chapter of the volume, and one which will prove most helpful to students, is entitled "Methods and Modes." Mr. Horton is strongly logical, and writes with vigor and enthusiasm, but at the same time with a proper regard for opinions differing from his own. [Macmillan, 12mo, $1.50.]

The same characteristics that made George Moore's "Impressions and Opinions" so striking and entertaining mark his new volume of essays, *Modern Painting*. An originality in conceiving his subject, independence of judgment, the courage of his convictions, and a certain vigor and raciness of style, are the qualities belonging to all Mr. Moore's writings. These latest essays treat not only of some of the masters of modern painting—Whistler, Chavannes, Monet, Corot, and others—but, also, of general art questions that are of interest to the public, such as "Sex in Art," "The New Art Criticism," "The Alderman in Art," the relation of patrons, picture dealers, and the camera to art, etc., etc. [Scribners, importers, 12mo, $2.00.]

Under "Questions of the Day" is published a translation, by De Courcy W. Thom, of Clement Juglar's *A Brief History of Panics, and their Periodical Occurrence in the United States*. In his Introduction Mr. Thom condenses Juglar's theory as follows: "A Crisis or Panic may be defined as a stoppage of the rise of prices; that is to say, the period when new buyers are not to be found. It is always accompanied by a reactionary movement in prices. A panic may be broadly stated as due to overtrading, which causes general business to need more than the available capital, thus producing general lack of credit." The author classes panics in the United States under the following heads: Panics of Circulation, as in 1857; Panics of Credit, as in 1866; Panics of Capital, as in 1847; Panics due to General Tariff Changes. [Putnams, 12mo, $1.00.]



From "Raftmates." Copyright, 1893, by Harper & Brothers.

"LIKE YOUNG TIGERS THE BOYS TUGGED AT THE HEAVY SWEEPS."

Kirk Munroe, the author of "Dorymates," "Campmates," etc., has written another story entitled *Raftmates*, a volume belonging in Harper's Young People Series. The book is to be classed as a "juvenile," but there is enough of stirring incident—used with considerable skill in the construction of the story—to give it a certain interest for older readers who have not got beyond the possibility of enjoying this sort of tale. The raft started from a point on the upper Mississippi, and Winn, the owner's son, because of an accident, found himself in charge of the raft. He and his mates had varied and exciting adventures before their voyage ended. The interest of the text is increased by a number of illustrations. [Harpers, post 8vo, $1.25.]

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.–1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

698.—(1) Will you kindly advise a comprehensive course of reading on the history, art, and literature of ancient Greece? (2) Will you also recommend the best translations from Greek poets and dramatists, and mention the publishers? E. M.

(1) Read Cox's "History of Greece." Then consult the catalogue of the nearest public library, to ascertain which of the numerous works bearing on the subject are accessible to you, and after that you will be able to see your own way much better than we could point it out. (2) Obtain a catalogue of Bohn's Classical Library, and pick out the books that you want.

699.—In one of Edward Lear's nonsense verses occurs the following: "They ate with a runcible spoon." Has not "runcible" a meaning? I have looked for it in several dictionaries in vain. J. H. K.

Johnson's Dictionary gives "Rounceval" as an adjective applied to a species of pea, from the famous hamlet of Roncesvalles, in Spain; and Thomas Tusser, the old English poet who put farming and gardening into verse, has:

"Set as a daintie thy runceval pease."

Lear's whimsical idea is probably that of using a pea-pod for a spoon.

700.—In a speech before the Reform Club in New York, Senator Mills is quoted as saying: "The children of Israel when in Egypt, carried into captivity by the armies of Pharaoh, looked forth to the day when they would revisit the tomb and review the temple of the Tibres (?), that had made the holy city the wonder of the world." What tomb does he refer to, and what connection with the temple? How would they review the temple? C. A. R.

Perhaps the reporter was not so familiar with Bible history as a reporter should be. Address a note to the Senator and get the correct version of his speech.

701.—I am anxious to know something of the religions of the world. Please tell me what to read to learn the belief of the Buddhists, the Brahmins, and the Mohammedans. What shall I read to get an authentic yet concise treatise on the following: Theosophy, Mesmerism, Christian Science, Hypnotism, Evolution? H. S. J.

Read the articles on those subjects in any good cyclopædia; note the bibliography at the end of each article, and choose from it, for further reading, such books as are accessible to you.

702.—Can you give me the answer to Macaulay's enigma beginning, "Cut off my head, and singular I am; cut off my tail, and plural I become; cut off both head and tail, and nothing's left," etc.? A. W.

The answer is COD.

703.—Who was Saxe Holm, and where did she live? A. L.

The authorship of the stories published under that pen-name has never been acknowledged. The most commonly received and probable opinion attributes them to Mrs. Helen Hunt Jackson, who died in San Francisco in 1885.

704.—Is there any truth in the report I have heard that Captain Charles King, U.S.A., author of "The Colonel's Daughter," etc., has had trouble with his regiment or resigned? If not, where is he now stationed? C. A. S.

The sketch of Captain King, printed in THE BOOK BUYER for January, 1890, stated that in 1879 he was placed upon the retired list of the Army in consequence of a wound received several years before in the Apache war. He was then Military Instructor in the University of Wisconsin, and lived in Milwaukee, where he still resides.

705.—Can you or any of your readers tell me (1) where to find a poem beginning:

"The riddle of life is hard to read,"

(2) and another beginning:

"The days are little islands,
So many little islands"?

J. V. A. H.

706.—(1) Please tell me something of the author of "The Footsteps of Shakspere"—Dr. Robert Cartwright, I believe. (2) Do you know whether Lyly's "Sixe Court Comedies" (1632) is in any of the private libraries of New York, and, if so, whether it would be possible to see it? S. E. I.

(2) You will find Lyly's works in the "Library of Old Authors" (2 vols., $3.00).

707.—Can you tell me who is the author of "The Tsar's Windows," published about four years ago in the No Name Series? R. A.

708.—Will you or some reader of THE BOOK BUYER tell me the source of the following quotation? The reference to "Thyrza" probably indicates that the poem from which the stanza is taken was addressed to Byron, or that he was its subject. A venerable friend, who quoted the lines to me from memory, is sure that he read them at least forty years ago:

"Man needs must have some Thyrza to entwine
His love around, though fallen and defiled;
The soul must cling to something like a vine,
Or else it grows unsightly, running wild."

W.

709.—Will you kindly tell me in what magazine have been appearing the articles signed by "A Son of the Marshes"? E. W. F.

710.—(1) In what ancient writer did the story of Diogenes's famous retorts to Alexander first appear? (2) Has Winstanly's "Lives of the English Poets" ever been reprinted? Where and at what price can a copy of the original be purchased? (3) Where can I obtain a cheap copy of Fuller's "Worthies"? (4) Do you know of any New York or London dealer who makes a specialty of old dramas and pamphlets? H.

(1) It is impossible to say. The anecdotes were preserved by Diogenes Laertius; but as he lived 500 years later than his great namesake, he probably borrowed from some earlier writer. (2) We think it has not been reprinted. Only by rare luck could you get a copy of the original. (3) Of some dealer in second-hand books—if at all.

Three New and Interesting Books.

Where Three Empires Meet.

A Narrative of Recent Travel in Kashmir, Western Tibet, Baltistan, Ladak, Gilgit, and the adjoining Countries. By E. F. KNIGHT, author of "The Cruise of the Alerte," "Save me from my Friends," etc. With a Map and 54 Illustrations (27 full-page). 8vo, 511 pages, cloth extra, $5.00.

"Mr. Knight's book is vastly entertaining, and it is hardly less instructive. There is an amount of 'go' in it which is rare and welcome."—*Daily Chronicle*, London.

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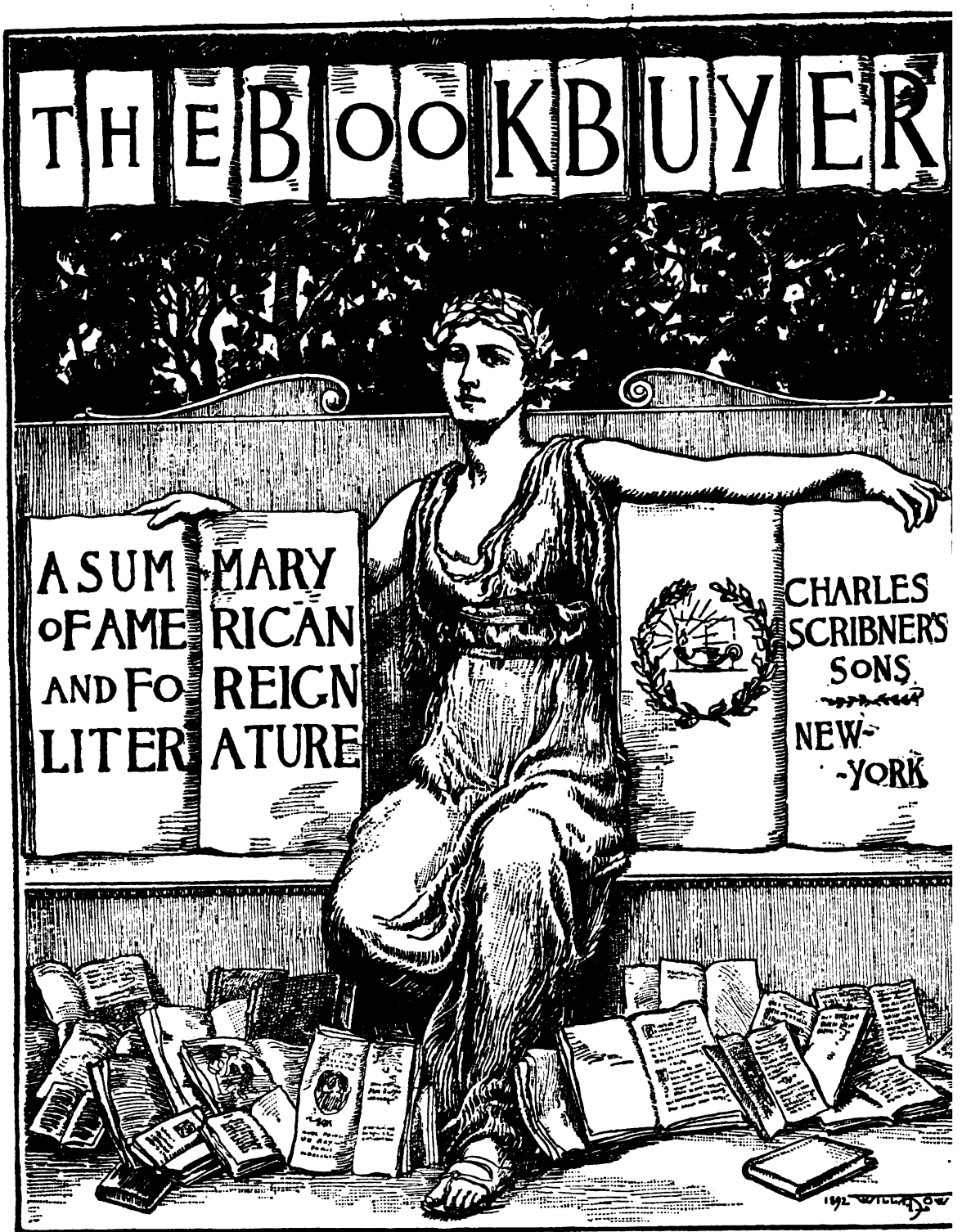
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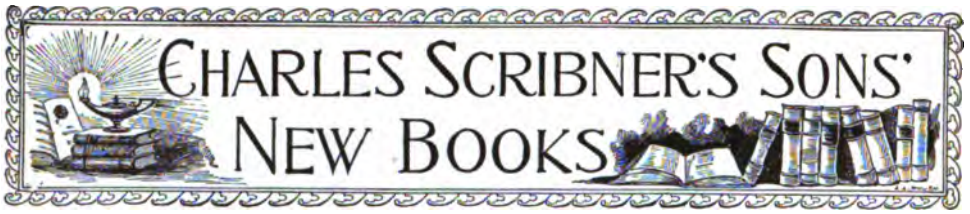
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THE BOOK BUYER

A SUMMARY OF AMERICAN AND FOREIGN LITERATURE.

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CHARLES SCRIBNER'S SONS, NEW YORK.

MRS. OLIPHANT.

THAT inexact product of evolution, the General Reader, is apt to find the thought of Mrs. Oliphant suggestive of Anthony Trollope, since both stand as the names of persons who have turned out a vast number of agreeable books, not too hard to read, and introducing, to a certain degree, the same kind of people to his attention. The General Reader is not famous for his accuracy of thought, but herein his idea happens to be quite correct, so far as his generality goes. Anthony Trollope's autobiography contains an exposition of his theory and practice of story writing as grave in reality as is the pretence in Poe's explanation of how he wrote "The Raven." Mrs. Oliphant's literary productiveness must certainly be founded in similar practice, which leaves her theory unnecessary to consider; and however some sentimentalists may lament the idea that a novelist should go a-grinding daily in the mill, if the result be as good and wholesome as Mrs. Oliphant's production, with the quality sustained, the more she writes, the better for the reading world.

But although Mrs. Oliphant has become more widely famous as a novelist than in any other branch of literary work, her powers as biographer and historian are quite as great as her gifts in telling stories. Both in the writing of fiction and in the marshalling of facts her skill is great and her instinct discerning. Her mind is candid and filled with a certain sympathetic imagination, which in fiction leads to the creation of vivid and delightful characters, and in biography to an almost clairvoyant appreciation of the personality of her subjects. The strange tinge of mysticism, which seems to be part of the intellectual birthright of all the Oliphants, has appeared in Mrs. Oliphant in this quasi-divination which enables her thus to project herself into the persons of the men and women, real or fictitious, whose lives she chronicles. Although she is not a master of plot construction, her novels contain very lifelike human beings, whom she provides with few incidents really fit to stir them into activity. They have a certain atmosphere to breathe, and that is about all. But in biography, where real events are the moving incidents, the result is symmetrical and satisfactory.

The biographies of St. Francis of Assisi and of Count Charles de Montalembert are striking examples of her sympathetic penetration attaining happiest results in the delineation of characters in which religious fervor rose high and strong. In "The Makers of Florence" and "The Makers of Venice" the same subtle understanding of lofty character is shown.

Mrs. Oliphant has gained high praise from critics for "The Literary History of England

in the End of the Eighteenth and Beginning of the Ninteenth Century," a work which is decidedly more worthy of its three-volume form than some of her novels, which were, of course, issued in that form in response to the pitiless requirements of the British General Reader. In this book Mrs. Oliphant seems to be at her very best; the narrative flows quickly and smoothly, the interest is wholly sustained, and the people seem contemporaneous with the reader. Her latest work of this class, "The Victorian Age of English Literature," is equally clear, suggestive and admirable.

In some of her later novels Mrs. Oliphant has given freer rein to her underlying mysticism. "A Little Pilgrim in the Unseen" is a fantastic story of a happy spirit content to roam in her new world. "Old Lady Mary" is a speculative study of a spirit who desires to come back to earth to right a wrong once done, and who finds that after she has come back she cannot communicate with beings still in this life. Neither of these is equal in strength or fascination to "The Beleaguered City," which tells of the invasion of an old French town by the countless souls of all its departed citizens, and the expulsion of the living.

The volume of work turned out by Mrs. Oliphant is remarkable. Scarcely a year has passed since she began to write without a three-volume novel coming from her overflowing mind, besides continuous lesser contributions to periodical literature. She edited Blackwood's "Foreign Classics for English Readers," and herself contributed volumes on Dante and Cervantes. A list of her novels—of which she has written more than forty—can scarcely be given here. Her first work of fiction was called "Passages in the Life of Mrs. Margaret Maitland, of Sunnyside," and was published before she was twenty-one years old. Its success encouraged her to write more, and the result has been to secure for her a high reputation wherever English is read for nicety of detail in narrative, keen delineation of country life and character, especially among Scots, an exquisite sense of humor—Mrs. Oliphant might have created Mrs. Poyser if she had thought enough about such types—and a consistent refusal to have anything to do with the criminal classes, titled or common. Her books are like fresh sea winds, and as healthy.

Mrs. Oliphant is a Londoner, to borrow Mr. Bowker's phrase, "only as the Queen is," for she lives at Windsor, near the castle. Her maiden name was Margaret Oliphant Wilson, and she was born at Wallyford, near Musselburgh, in Midlothian, in 1828. The high, even quality of her work is perhaps more remarkable than her tireless industry, in view of the fact that she has worked steadily through "great sorrows bravely borne and heavy responsibilities cheerfully accepted, which, if known, would make her dearer than before to those who know her only through her books." On the death of her son, Francis Oliphant, in 1890, the Queen sent her a letter of condolence. Some of her most careful work is to be found in the published memoir of her remarkable kinsman, Laurence Oliphant, to which work her son Francis also contributed.

Before going to Chicago to attend the World's Congress of Authors, Walter Besant spent some time in New England, being present at the Harvard Commencement exercises.

William H. Bishop, whose "House Hunter in Europe" is described elsewhere in this number of THE BOOK BUYER, has received an appointment to teach French and Spanish at Yale. Mr. Bishop was graduated at Yale in the class of '74, and is a native of New Haven.

Among the books which The Century Co. have in preparation for publication next fall is the Autobiography of Salvini; "To Gipsyland," by Mr. and Mrs. Joseph Pennell; a volume of "Poems of Home," by James Whitcomb Riley, illustrated by E. W. Kemble, and Mrs. Burton Harrison's "Sweet Bells Out of Tune."

The new volume in the Stories from Scribner series contains four "Stories of the Sea"—"The Port of Missing Ships," by John R. Spears; "The Fate of the Georgiana," by Maria Blunt; "Captain Black," by Charles E. Carryl, and "The Last Slaveship," by George Howe, M.D. Two volumes of this attractive series remain to be published—"Stories of Italy" and "Stories of the Army."

MR. STOCKTON AMENDS A STORY.

Under the title of "A Fair Sentence," Charles Gould Morris, a son of Governor Morris, of Connecticut, contributed to the June number of the *Yale Courant* a sketch, in which he gave an account of the experiences of the author of "The Lady, or the Tiger?" when, after his presumed death, he applied to St. Peter for admission to heaven. The saint questioned Mr. Stockton about some of his stories, commenting upon them as he did so, and making memoranda, as if preparing to balance the account. When "The Lady, or the Tiger?" was reached, a new thought seemed to occur to St. Peter, and he kept Mr. Stockton waiting a long time as soul after soul passed in, saying finally, "They are all in who have read English, and your story hasn't been translated yet, so we'll give you your trial." From this point Mr. Morris's story continues:

The gates are opened, and Stockton's heart gives a great leap of joy, but the saint catches him in a moment. "Hold on, my friend; not so fast," he says, as he slams the gates together again. Door after door opens before them, till at last they see a bright light, and stand before all the angels, who are gathered in a sort of amphitheatre looking toward a marble wall. Fear seizes Frank R. Stockton anew. Is he to find a tiger yonder, or a lady? Did the Sunday-school teacher fib when she said that tigers hadn't souls? His knees shake so that St. Peter has to hold him up, while the Angel Gabriel speaks: "Here is a mortal who took delight in torturing his fellows, many of whom in their anger and excitement sinned. He is to choose" —here Stockton faints, and the proceedings are delayed until he revives—"he is to choose between these two doors. Through one he will find eternal fire, through the other the souls of those whom he has tormented, who will wreak their vengeance on him. However, if he finds *them*, he will be permitted after a season to dwell in heaven, for such a punishment through eternity would be too great."

The wretched soul steps forward and grasps a door knob, stops, and would turn back, but Peter pushes him on, the door closes behind him, and all is still.

I forgot to say that the celestial band was waiting in readiness to play glad music after the return of the rescued soul if by chance it should return.

How is it; did they play or not?

Mr. Morris's story was sent by a friend of the author to Mr. Stockton, who wrote complimenting the author upon it, but suggested that the conclusion was incorrect, and offered the following as an amendment, to be inserted after the words "while the Angel Gabriel speaks":

"Here is a mortal whose soul was troubled with a problem which he could not solve, and when, in a rash moment, he called upon his fellow-mortals to assist him, he brought down upon himself a stream of criticism and condemnation, which was as unexpected as it was severe. After years of anxious days and troubled nights, caused by the stream of reproaches which poured in upon him because he did not do what he publicly declared he was unable to do, the time has at last arrived when his anxieties are to be removed and his long suffering rewarded." So saying, Gabriel beckoned with his forefinger, and there approached an angel of beautiful form and features and a high intellectual brow. "Here is one," said Gabriel, "who read and considered the question of 'The Lady, or the Tiger?' and who never for a moment thought of vexing the soul of the author by throwing his question back at him, but immediately decided it for herself. And now the reward of this poor man shall be that she shall tell him which came out of the open door."

With a smile of joyous benevolence, the radiant being moved forward and whispering, told the author which it was—the lady, or the tiger.

"Now," said Gabriel, "this mortal can bear no more happiness at present. His delighted expression indicates that he has joy enough to last him for years. He will, therefore, be permitted to return to earth, and on passing out of the gates, St. Peter will furnish him with a check which will admit him whenever he wishes to come back." And with cries of *au revoir* from the assembled multitude, the happy author took his leave and returned to New Jersey.

Arlo Bates was recently appointed Professor of English Literature at the Institute of Technology in Boston.

Miss Jean Ingelow, who is now sixty-three years old, has her home in a pretty house at Lexham-gardens, South Kensington. Writing is still her work and botany her recreation, while she finds special pleasure in giving weekly dinners to poor persons who are discharged from the hospitals.

Bret Harte, says the London *Literary World*, cannot work except in seclusion, and when he is busy on a story he will hide himself away in some suburban retreat known only to his closest friends. Here he will rise just after dawn, be at his desk several hours before breakfast, and remain there, with an interval of an hour for a walk, the whole day. When he finishes his book, whatever it may be, he hands it to his publisher, and considers his work at an end, for he dislikes the reading of proofs as much as Byron disliked punctuating his verses.

LITERARY TOPICS IN BOSTON.

BOSTON, July 19, 1893.

OF all the fiendish devices which thus far in the history of the race have entered into the mind of man for the injury and abuse of literature, there is none to excel that of the syndicate publication, in which with each instalment of a serial novel after the first there is given a "synopsis" of all that has gone before. By the aid of this charmingly ingenious arrangement, the reader is supposed to be able to take the story up at any point, and to go serenely on to the conclusion, in the proud consciousness that he has really lost nothing, while he has saved the cost of all the papers which contain the early chapters of the serial he is reading. He takes a large part of the story in condensed form—which bears about the same relation to the original that "condensed milk" bears to the genuine milk of a clover-fed Jersey cow. It is the same thing that it would be to attempt to get a fair idea of the Venus of Milo by having half of the original and the other half a plaster reduction an inch or two high. Imagine "Esmond" or "The Newcomes" put through the condensing process by one of the men who do this sort of thing for the daily papers! It is a bitter comment on the absolute want of reverence, which is the most crying sin of this age, that there is apparently no sense in the mind of the general public that this condensing scheme is not an excellent and commendable thing!

The harm to a work of fiction is bad enough in this case; but it is to be remembered as some faint consolation that it is not often that a real masterpiece of literature falls into the hands of the condensers. The subscribers to whom the syndicates cater do not want literary masterpieces, and it would not be easy to supply them if they did. What happens to the books is therefore, after all, of no great consequence aside from the principle of the thing. It is what happens to the readers that is to be deplored. We are so steadily moving away from the serene and unruffled temper needed for the proper appreciation of art that it is particularly melancholy to see a device so cunningly designed to make things worse as is this plan of condensation. The habit of mind induced and fostered by this sort of thing is about as viciously hostile to literature as anything could be. There could hardly be a more effective scheme for destroying any feeling of reverence toward literature, and for demoralizing the public taste.

I know of one Boston author who declined to furnish a syndicate with a story, for which they offered a good price, unless they could agree that this process of condensation should not be applied to it. The negotiation fell through, because the papers which print serials have to have the "synopsis," for the benefit of readers who will not take the trouble to look up missing numbers. The joy with which the syndicate idea was hailed, as affording a new and pleasant outlook for authors, has faded away to a great extent. There were extravagant and unreasonable hopes of it in the beginning. The literary folk are imaginative and over-sanguine, so that it is not strange that disappointment often waits upon their anticipations.

Boston has given itself so entirely over to music in these latter days that it begins to be doubtful whether there will much longer be any literary affairs in the city to write about, and the editor of THE BOOK BUYER will be put to it to discover another name to cover any correspondence coming from here. The plan of building a new Music Hall had to be decided upon by the raising of a subscription of $400,000 in about ten days, at a time when there was almost a financial crisis. The re-engagement of the orchestra depended upon it; and not only was it done, but the subscriptions were continued after the sum needed had been reached. For aught I know to the contrary, they may be going on still, and there is a fever among the architects to devise some striking plan for the new building which shall cause it to excel anything of the sort ever made. If the literary man wishes to make a real success in Boston, it might be a good plan for him to write musical romances, in which the heroine is a musician who makes a triumphal first appearance at the Symphonies.

We are not without examples of the advancement of literary men, however. The selection of Robert Grant as Probate Judge is proof of that. It might be supposed that a man who ventured to draw so truthful a picture of the brutalities of the modern foot-ball game as Grant introduced into his "Philosopher" in the current *Scribner* might be punished by being ostracized in a world given over to a wild admiration of that sport—so called. The truth is that there are too many to agree with him not to make that picture to be received with secret delight. We may not feel that it is politic to confess that we are full of glee to see foot-ball thus treated, but we chuckled at every line as we read—when we were not too much carried away by excitement and sympathy.

I met at the club a few days ago Z. X., who has written the book for a comic opera which has been accepted by a manager, and which is to be brought out next winter. The thing has been on the stocks for two or three years, and has been delayed in an annoying way, not from any lack of merit, it is said, but from a combination of the many teasing delays which beset the career of the playwright. Z. X. looked so fagged, that I said to him something to the effect that he needed a vacation.

"A vacation!" he retorted. "I shall get no vacation this year. I went off to the shore, and they telegraphed for me to come back and rewrite the lyrics of that confounded opera. It is so long since I wrote them that the illusions are most of them entirely out of date. There is no sense in it," he continued. "In the first place, the managers said they must have hits at passing things—jokes about current events and so on. Well, I stuffed them in, and racked my brains to make them funny. Now I have to get up a new set, and to throw all the old ones out. Who cares anything about jokes a couple of years old?"

It is evident that he felt that the lot of the author of comic opera is not always a happy one, and I could not but sympathize with his disgust at the situation. I tried to comfort him by saying that I had no doubt that the old jokes had served their purpose by captivating the manager; but he replied cynically that the opera was to be put on because it gave the prima donna a chance to display her figure in certain becoming dresses, and that it introduced some amusing variety business. To this there was nothing to say but to answer loftily that if he was engaged in doing that sort of work he was rightly served; but the bit of talk had a tendency to make one a little melancholy in regard to the literary quality of American comic opera.

Arlo Bates.

MR SYMONDS ON WHITMAN.

In his posthumous study of Walt Whitman, John Addington Symonds thus describes the effect upon himself of the poet, with whose work he first became acquainted in 1865.

My academical prejudices, the literary instincts trained by two decades of Greek and Latin studies, the refinements of culture, and the exclusiveness of aristocratic breeding, revolted against the uncouthness, roughness, irregularity, coarseness, of the poet and his style. But, in course of a short time, Whitman delivered my soul of these debilities. As I have elsewhere said in print, he taught me to comprehend the harmony between the democratic spirit, science, and that larger religion to which the modern world is being led by the conception of human brotherhood, and by the spirituality inherent in any really scientific view of the universe. He gave body, concrete vitality, to the religious creed which I had been already forming for myself upon the study of Goethe, Greek and Roman Stoics, Giordano Bruno, and the founders of the evolutionary doctrine. He inspired me with faith, and made me feel that optimism was not unreasonable. This gave me great cheer in those evil years of enforced idleness and intellectual torpor which my health imposed upon me.

Moreover, he helped to free me from my many conceits and pettinesses to which academical culture is liable. He opened my eyes to the beauty, goodness, and greatness which may be found in all worthy human beings, the humblest and the highest. He made me respect personality more than attainments or position in the world. Through him I stripped my soul of social prejudices. Through him I have been able to fraternize in comradeship with men of all classes and several races, irrespective of their caste, creed, occupation, and special training. To him I owe some of the best friends I now can claim—sons of the soil, hard workers, "natural and nonchalant," "powerful uneducated" persons.

What he has done for me, I feel he will do for others, . . . if only they approach him in the right spirit of confidence and open-mindedness.

ENGLISH NOTES.

LONDON, July 5, 1893.

IT is somewhat surprising that the sale of the jug and walking-stick of William Shakespeare the other day at Christie's did not cause a greater sensation. Time was when such a circumstance would have been extensively paragraphed by every newspaper and eager buyers would have flocked from all quarters. Is the British nation losing faith in what the Frenchman called "the divine Williams," or are we getting less enthusiastic than we were aforetime? One hundred and fifty-five guineas seems but a small price for such relics. At the time of the Shakespeare Tercentenary the buyer could easily have recouped himself in a few weeks by the exhibition of such treasures, and if your own immortal showman, Phineas T. Barnum, had been alive, he would have made a fortune out of these personal mementoes of the Bard. There seemed to be no doubt whatever as to the authenticity of these possessions of the poet, for they were bequeathed by Shakespeare to his sister Joan, who wedded a Mr. Hart, who lived in Tewkesbury, and whose descendants possessed them till the beginning of the present century, when they passed into other hands. The jug has long been known, and a good many years ago a very few facsimiles were made, and these reproductions have become very scarce and costly.

Some years ago, in Warwickshire and Gloucestershire, Shakesperean relics might occasionally be met with. A friend of mine was fortunate enough to buy a fine old oak table, with the date thereon, said to have belonged to the poet. This was acquired at Leamington. With regard to the articles sold the other day, the greatest pains were taken to establish their authenticity beyond a doubt. The documentary evidence appeared to be most elaborate and conclusive. Not only was there a pedigree of the Hart family sold with the lot, but it was accompanied with a large volume containing cuttings from magazines and newspapers, along with voluminous manuscript notes and correspondence relating to the relics. There seemed to be no question as to their being genuine; therefore it is all the more surprising that they did not fetch a larger sum. It was said that they were bought on commission for an American gentleman. If this be the case, you will probably hear a good deal more about them in New York.

It is with great regret that I chronicle the death of Arthur Locker, whom I had known since the earliest days of the *Graphic*. He occupied the editorial chair of that most successful journal for one and twenty years, and it was only in December, 1891, that he retired, in consequence of bad health. The dinner given to him and the testimonial presented on that occasion by the literary and artistic staff of the paper show the high estimation he was held in by every one who came in contact with him. His high literary ability, coupled with his intimate acquaintance with the practical details of journalistic work, his experience in India and Australia, his sympathy with his staff and his energy and enthusiasm for his calling, contributed in no small degree to the success of the newspaper with which he was associated. Before his time was taken up by editorial cares he achieved important literary work. Years and years ago I remember reading an excellent novel by him, entitled "Sweet Seventeen," which gave me a great desire to know the author. He also wrote "Stephen Scudamore" and other novels, contributed largely to the magazines in prose and verse, and did a great deal of literary reviewing for the *Times*. It was hoped that the trip which he took to Madeira on his retirement would have the effect of re-establishing his health; but those hopes were not realized, and his death, at the age of sixty-five, is a distinct loss to literature and journalism, while not a few in a smaller circle have to mourn the loss of a genial companion, an accomplished gentleman, and a true friend. It is said that since his retirement he had occupied his time by writing another novel. It is to be hoped this was sufficiently near completion to justify its being published.

The American connoisseurs are, I am informed, showing their excellent taste by the

purchase of original drawings by John Leech. These are every day becoming rarer and rarer, and some of the best specimens, I hear, are finding a permanent home on your side of the water. An important sale of such sketches took place at Christie's the other day, when the prices showed a notable advance. This collection was at one time the property of John Leech's daughter, and had practically been undisturbed since the death of the great humorist. Among these were the original drawings to Dickens's "Christmas Carol," "The Chimes" and "The Cricket on the Hearth." There were also two early portraits of Sir John Millais, a portrait of Thackeray, inscribed "Mr. Michael Angelo Titmarsh as he appeared at Willis's Rooms in his celebrated character of Mr. Thackeray." This was on the occasion when he gave the first of his series of lectures on the Four Georges. There was also a graphic series of illustrations to Albert Smith's "Evening Parties," the originals of some of the most celebrated political cartoons, and a very interesting portrait of the Prince of Wales, done when he was barely three years old, and remarkable as being His Royal Highness's very first appearance in the pages of *Punch*.

The American Girl seems likely to be as popular in song and story as she is in reality. I heard, the other day, Mr. George Grossmith, who is most enthusiastic with regard to his reception in America and the unbounded hospitality he received, give a wonderful lyric sketch concerning her, and I feel that I ought at once to start for New York, in order that I might make a poem about her. I feel, however, that my one poem would grow into a volume before I could do her justice. It would be a fine opportunity to carry out the desire of my life, to accept the kind invitations of my many good friends on your side of the water. According to report, Mr. Walter Besant has just started in order to study the American Girl for novelistic purposes. There is, however, a wonderfully exhaustive and graphic article on this subject by Mr. George Augustus Sala in *Sala's Journal*. By the way, this indefatigable and versatile author commences immediately in the publication alluded to a new novel entitled "Miss Forster: A Romance within a Romance." It is a good while since this gifted *littérateur* favored the world with a novel, and every one will be sure to read this with the greatest interest, especially those who can remember "Quite Alone," "The Seven Sons of Mammon," "Captain Dangerous" and other works. If Mr. Sala had not been claimed by journalism, we should have had more fine examples of the novel from his pen.

J. Ashby-Sterry.

ABOUT AUTHORS AND BOOKS.

Houghton, Mifflin & Co. will publish next fall a volume of the poems of the late Dr. Thomas W. Parsons.

Maarten Maartens, the Dutch novelist who writes in English, has been made the first honorary member of the newly organized Authors' Club in London. Maartens has been in London recently, whence he went to Scotland.

In appearance Charles G. Leland has been likened to a Viking chief in nineteenth-century dress, "the gaunt, massive frame, snowy hair and beard, and, more than all, the frosty blue eyes, with their shrewd, fearless expression," making the comparison inevitable.

Olive Schreiner is in England with the manuscript, it is said, of a new novel. Enough time—several years—has passed since the appearance of her last book, "Dreams," to warrant the expectation that her new book may be a worthy successor of "The Story of an African Farm."

The "Life of Captain Burton," by his widow, is to be published in England by Messrs. Chapman & Hall in two large volumes, and in the United States by Messrs. D. Appleton & Co. It promises to be an interesting narrative. The contents of the last chapter read as follows: "The two contested points between a small section of antagonists and myself—My defence about the Scented Garden—The burnt MSS.—The second bone of contention—On religion—I take my leave and say good-bye." Lady Burton is also preparing a memorial edition of her husband's works. She says in the prospectus that in no case will any expurgation or omission be made either in the text or notes, but leaves rather uncertain the question as to whether or not the edition is to include her husband's translation of the "Arabian Nights."

BIOGRAPHY AND HISTORY.

THE author of "Uarda" and "An Egyptian Princess," George Ebers, has long had a host of admiring readers who have doubtless often wished to know something of his personality. Up to the present time, however, the world has heard little concerning the man himself. At last he has consented to write an autobiography, which has been translated into English by Mary J. Safford, and is published under the title, *The Story of My Life: From Childhood to Manhood.* Ebers was born in Berlin in 1837, and at that time the house where he slept and played during his childhood "possessed, besides a field and a meadow, an orchard and dense shrubbery, even a hill and a pond. Three big horses, the property of the owner of our residence, stood in the stable, and the lowing of a cow, usually an unfamiliar sound to Berlin children, blended with my earliest recollections." Ebers was a posthumous child, and his love for and confidence in his mother, from his childhood throughout all the period of which he writes in this volume, is one of the most touching things in the book. "Everything good," he says in the first chapter, "which was and is ours we owe to her, and her influence over us all, and especially over me, who was afterward permitted to live longest in close relations with her, was so great and so decisive, that strangers would only half understand these stories of my childhood unless I gave a fuller description of her." He then refers to the likeness of his mother as a young woman, which is published in the book, and says very truly, "No one could help pronouncing her beautiful;" and in the last chapter, writing of his first novel, he exclaims, "How many of my mother's traits the beautiful Rhodopis possessed!" There is something refreshing and charming in the simple way in which the author tells the story of his youth; for example, the chapter entitled "What a Berlin Child enjoyed on the Spree and at his Grandmother's in Dresden" has an Old-World, past-generation atmosphere altogether delightful. The educational period of Ebers's life, at Gymnasium and University, is most interestingly described, and then he tells how he became devoted to Egyptological studies. The book ends, as has been said, with the story of the conception and birth of his first novel, and the author expresses the hope that at some future time he may be able to finish the personal history begun in this volume. [Appleton, 12mo, $1.25.]

The latest volume in the series of The Great French Writers is *Bernardin de St. Pierre*, by Arvède Barine. The translation into English is by J. E. Gordon, and Augustine Birrell writes a preface, for the whole of which we would like to make room. M. Barine begins his biography by stating that at the present day we do a service to the author of "Paul and Virginia" by treating him without ceremony. "The time has come," he says, "to resuscitate him as he appeared to his contemporaries, with his lined forehead and his uneasy expression, lest the mawkish Bernardin de Saint-Pierre invented by sentimentalists should make us forget altogether the real man who dared to disagree with the philosophers, and to beard the Academy." Saint-Pierre, as a youth, knew that in the country the air was pure, the landscape smiling, walking pleasant, and living easy; and he made up his mind to take the monk's habit and staff, in order to be able to spend the rest of his days wandering about the lanes. His father laughed at this resolution, and his godmother gave him "Robinson Crusoe," a book that had great influence upon his career. It seemed to him, after reading Defoe's book, that somewhere on the



From "George William Curtis."—Copyright, 1893, by Harper & Brothers.

GEORGE WILLIAM CURTIS.

wide ocean he might find a desert island of which he would make himself king. In spite of disappointments, time only strengthened him in this design, and although unable to find his island, he tried to describe to the world what it might have been. One of the results of this "fortunate obstinacy" is entitled "Paul and Virginia." In 1772 Saint-Pierre made the acquaintance of Rousseau, who was then sixty years old. Very interesting is the story of their intimacy. Saint-Pierre afterward acknowledged "that if he has shown a spark of the sacred fire, it was Rousseau who had lighted it in their intercourse." The results of his walks with Jean Jacques are to be found in the "Études de la Nature," his most elaborate work, which appeared in three volumes toward the end of 1784. It did not then contain "Paul and Virginia," which the author had cut out in consequence of a well-known occurrence which we give in M. Barine's own words. Mme. Necker had invited Saint-Pierre to come and read some of his MS. aloud, "promising that he should have for his audience some distinguished judges. Amongst them were, in fact, Buffon, the Abbé Galiani, Thomas, Necker, and some others. Bernardin de Saint Pierre chose 'Paul and Virginia.' At first they listened in silence, then they began to whisper, to pay less attention, to yawn, and finally not to listen at all. Thomas fell asleep, those nearest the door slipped out, Buffon looked at his watch and called for his carriage. Necker smiled at seeing some of the women, who dared not appear otherwise touched, in tears. The reading ended, not one of these persons, though trained in the world's deceits, could find a word of praise for the author." The "Études de la Nature," however, had an enthusiastic reception, and at last Saint-Pierre gained enough courage to dispute the genuineness of "the judgment of the noble tribunal which had once condemned one part of his work," and the fourth volume of the "Études de la Nature," which came out in 1788, contained "Paul and Virginia." Saint-Pierre died in 1814, at the age of seventy-seven. [McClurg, 12mo, $1.00.]

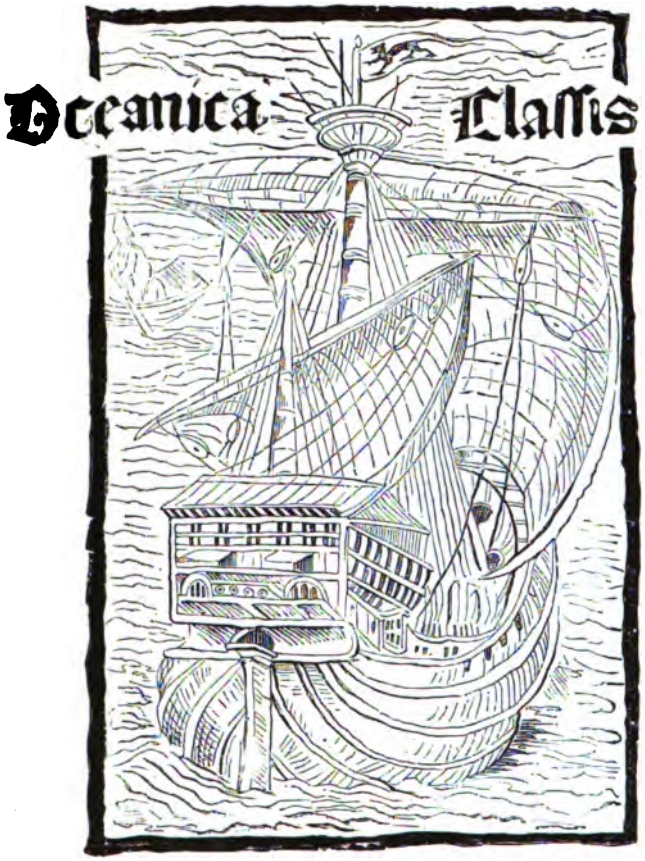


To Laurence Hutton
from his friend
Edwin Booth 1890
The best photographs, I think, ever taken of me.

From "Edwin Booth." Copyright, 1893, by Harper & Brothers.

Three little illustrated volumes in the Harper's Black and White series include Laurence Hutton's sympathetic and appreciative biographical sketch of *Edwin Booth;* the Rev. John W. Chadwick's admirable address before the Brooklyn Institute on *George William Curtis;* and Brander Matthews's clever little comedy, *The Decision of the Court*, which was performed by the Theatre of Arts and Letters last March. [Harpers, each 32mo, 50 cents.]

One is relieved to hear the author of *The Story of Poland*, W. R. Morfill (the Story of the Nations Series) state in his preface that "the writer of history is not required to be a political advocate: the less he attempts anything of the kind the better his history will probably be." The story of Poland is written along the same lines as the author's previous work, on Russia, in this series; that is, he tries to give a readable history of the country by bringing into prominence the more stirring episodes and salient characteristics, and putting in the background details which must prove less interesting. He begins by describ-



From "Irving's Life of Columbus." G. P. Putnam's Sons.

A CARAVEL UNDER SAIL (FROM COLUMBUS'S FIRST LETTER).

ing the past history of Poland, somewhat too minutely, we think, but having always in mind the real problem of Polish nationality. This problem has always been, from the very nature of affairs, how to make Poland an independent kingdom. The country is really a vast plain, with no natural frontiers, and therefore always open to incursions on all sides. In view of this fact it is not possible, perhaps, to make of Poland anything but a collection of provinces; and it is from this point of view that the country's history must be studied. By degrees a Polish freeman, the owner of a bit of land, fell to a condition in which he had no rights that his neighbors were bound to respect. On the other hand, the noblemen of the country who had lost money, and for this reason had attached themselves to the prosperous nobility, retained the privilege of bearing arms. So the author tells us a peasant, noble, ragged, and barefoot, might be seen ploughing with a rusty sword hung at his side by a string. One realizes in reading Mr. Morfill's history that Poland was never a unit in the European sense of the word. The author is compelled to use the word "Decline" in the headings to several important chapters, and one is then prepared to find the chapter that follows, entitled "Poles as Subjects of Russia, Austria, and Prussia." "Such was the fate," the author says, "of the proud Republic of Poland, which has since remained blotted out from the list of nations, although in the sixteenth century we have seen her the greatest power of Eastern Europe. To Poland nothing now remains but her language as a bond of union to her children." There is an interesting account of Polish literature, and a chapter on the social condition of the country. In spite of the difficulties under which the dismembered country labors, there are, Mr. Morfill says, "four fairly active centres of Polish literature: Warsaw, Cracow, Lemberg, and Posen, the last much less than the other three, because the province has been more completely Germanized. The University of Warsaw has been Russified since the late insurrection, but Cracow and Lemberg, which are thoroughly Polish, boast some eminent professors." The book is illustrated and has a number of maps. [Putnams, 12mo, $1.50.]

Mr. Lecky's *History of Ireland in the Eighteenth Century*, which formed a part of the "History of England," is now issued independently in an attractive edition in five volumes, well printed and bound in excellent taste, uniform with the "England." The work is one that needs no fresh word of comment at this time, for it has long been recognized as one of the most exhaustive, painstaking and fair-minded studies of this tumultuous period of Irish history ever published, and an unusual weight of authority attaches to it. [Appleton, 5 vols., 12mo, $5.00.]

Washington Irving's condensed *Life and Voyages of Christopher Columbus*, with numerous illustrations, is appropriately reprinted at this time in the Library of American Biography. The frontispiece, which is described as "the authentic portrait of Christopher Columbus," is from a painting in the possession of William Harrison Bradley, of Chicago, United States Consul at Nice, who gives its history in a note. [Putnams, crown 8vo, $1.50.]

MIDSUMMER FICTION.

MR. CRAWFORD'S *Pietro Ghisleri* contains a picture of Roman society which is not flattering to the morals of the Eternal City. The hero is a man of the world, with considerable of a record. He has been the lover of a married woman with whose brother he had to fight a duel; he is the lover, when the tale opens and during a part of its progress, of another married woman. All this is well known, and yet his social position is so high and so well assured that when a dastardly accusation of blackmail is brought against him for the purpose of ruining him, various members of the aristocratic Saracinesca family come to his aid and prove the charge false. Another leading character in the story, the Princess Adele Savelli, is a woman in comparison with whom Becky Sharp seems an angel of sweetness and light. The motive of the plot lies in the jealousy, envy and hatred which she has for her stepsister, Laura Arden, and which lead her to a course of slander blacker and more vile than has been painted in any piece of contemporary fiction that we can recall. The plot is worked out with extraordinary ingenuity, and this scheming woman seems at last to have got Ghisleri fast in the meshes, and to have compassed his disgrace. But in the end virtue, if Ghisleri can be supposed to represent that quality, triumphs, and vice is punished. It is a story that holds the attention to the end, the climax being worked up with dramatic, almost with melodramatic effect. The study of Ghisleri's character is subtile and wonderfully interesting, while Laura is a girl whom every reader will love and admire. [Macmillan, 12mo, $1.00.]

Of the four tales by Bret Harte collected under the title of *Sally Dows, and Other Stories*, the first is decidedly the best. The description of a part of the battle-field in the beginning of "Sally Dows," where a dead Confederate cavalryman comes riding up to a Federal battery and is flung across a cannon as his horse swerves, could hardly be surpassed. In the pocket of this cavalryman is a letter addressed to Miss Sally Dows, and the officer in command of the Federal battery takes charge of it. Three years later he finds Sally Dows successfully superintending a large Georgia farm. She is young, extremely pretty (the author's skill was never more apparent than in the manner in which he makes us aware of this fact), she is likewise sensible and witty. The result of these two individuals' crossing each other's paths is, of course, inevitable; but before their formal "engagement" is effected several incidents of a very exciting nature occur. The story, which is told with force, contains some excellent character drawing, and is altogether delightful and absorbing. The remaining three stories are entitled "The Conspiracy of Mrs. Bunker," "The Transformation of Buckeye Camp" and "Their Uncle from California." [Houghton, Mifflin & Co., 12mo, $1.25.]

The fourteen stories in Rudyard Kipling's new book, *Many Inventions*, are what Mr. James would call meat for men. They are not exactly the tales that one would give to a boarding-school miss. They deal with the facts of life as the author has observed them without much reserve, and with human nature as it expresses itself in unusual types. But no one can gainsay the power and brilliancy with which these types are set before the reader—the keen incisiveness which reveals a trait or a scene in a flash. The haunting wildness—almost madness of the central idea in "The Disturber of Traffic;" the humor, anything but refined in its quality, of Mulvaney and Ortheris's narratives of the parts they played in the history of "My Lord the Elephant;" the mystical weirdness of "In the Rukh;" the melancholy suggestiveness of "Love o' Women;" the hilarious fun of "Judson and the Empire"—all of these tales of the bush and the barrack have in them a moving power which is the sign of genius, a vividness of portraiture and of scene painting which no other writer of the day possesses to the degree that Mr. Kipling does. [Appleton, 12mo, $1.50.]

Every fresh revelation of Balzac's genius, in the shape of a new volume of Miss Wormeley's translations, increases our debt to that lady and to her publishers. *The Brotherhood of Consolation* takes one into an atmosphere as pure and sweet as that which gives the character to "The Lily of the Valley," though the scene is in Paris and not in the country. The animating purpose of the little band into whose company the hero of the tale is thrown is to relieve suffering and to do good. Each member of the Brotherhood has a past which reads like a romance, the leading figure in the little group being Madame de la Chanterie, whose nobility of aim and saintly purity of life make her one of the most beautiful of Balzac's creations. They have all suffered, mainly

through their allegiance to the royalist cause during the Napoleonic era, and romance and tragedy have left their marks upon them. Godefroid gradually learns their histories, and consecrates his life to the same noble cause. His experiences form a delightful narrative, introducing the reader to some very entertaining characters and to some unusual incidents. The charming style of the translator gives one the very color and fragrance of the original. [Roberts, 12mo, $1.50.]

The scene of Augusta Campbell Watson's new novel, *Dorothy the Puritan*, is laid in the old town of Salem, and the main interest of the book lies in the fact that it deals with the witchcraft delusion, which was so prominent a feature of New England life during the latter part of the seventeenth century. Dorothy, the heroine, is made the centre of a story that is at all times pathetic, and which, at the last, develops into a tragedy. The pictures of the life of the early settlers are vividly drawn, the characters are handled with not a little dramatic ability, and the action is well sustained to the climax of the closing chapter. [E. P. Dutton & Co., 16mo, $1.00.]

Two new volumes, *Shirley*, are issued in the new edition of the Works of Charlotte, Emily and Anne Bronte, which was begun by the publication of "Jane Eyre." The volumes are published by the London house of J. M. Dent & Co., and, in style of binding, paper and typography, resemble somewhat the very attractive and handsome edition of Jane Austen's novels. Each volume has several illustrations. The edition is to consist of thirteen volumes. [Macmillan & Co., Importers, 16mo, each $1.00.]

The new volume this month in the new illustrated edition of the Waverley novels is *Ivanhoe*. The illustrations are by Gordon Browne, the wood-engraving being the work of J. D. Cooper. [Macmillan, 8vo, $1.25.]—Two more volumes in the cheap edition of William Black's novels are his well-known stories, *Yolande* and *Judith Shakespeare*. [Harpers, 12mo, each 80 cents.]



From "Dorothy the Puritan." E. P. Dutton & Co.

DOROTHY THE PURITAN.



From "A House-hunter in Europe." Copyright, 1893, by Harper & Brothers.

FROM OUR WINDOW AT NICE.

BOOKS ON VARIED THEMES.

A HOUSE-HUNTER IN EUROPE, by William Henry Bishop, is a chronicle, pleasantly rambling as a Venetian palace, yet definite and satisfying as a cultivated Yankee's comments upon such a palace, of the experiences of two and a half young Americans during a five years' wandering through Europe in search of a house which should satisfy both soul and body at very moderate cost. The Bishops found many such houses. They went from Cherbourg to Corsica, from Oxford to Salamanca, and the reader does not fail to find a definite impression of the good and bad points of each successive residence. There is nothing vague about the plans of houses which Mr. Bishop gives or about the figures which represent financial experience. He tells how he bought such furniture and draperies as could be carried about to the best advantage, and serve to beautify each house into which he put them. Of character sketches there is no lack, nor of apt description of scenery and peoples and customs. The Bishops originally planned to stay abroad for two years; they remained away for five years. The story of their strolling and resting may well serve to send a hundred other families following their footsteps. "But," as the author's collaborator says, "many people do not care for picturesque surroundings." [Harpers, 12mo, $1.50.]

In the belief that in the present state of the discussion of the Scriptures there is need for a clearer, more accurate and fuller answer to the question, *What Is Inspiration?* Dr. John De Witt has written a book with that title. The purpose of the author appears to be to find a definition which, while being absolutely true, may afford common standing ground for the progressive advocates of the Higher Criticism and for the Conservative believers in the old faith. For, he says, after admitting the existence of minor inaccuracies in the biblical narrative, "it is impossible to estimate what harm may result unless the whole subject be considered afresh, and some ground intelligibly stated upon which the inspiration of the Bible can be firmly and consistently maintained, without regard to occasional lapses of memory or defective information, which do not in the least affect the substance and gracious purpose

of the revelation." The definition at which the author arrives seems to provide adequately for the future as well as to meet the requirements of the present. The book is written with great moral earnest and with unquestionable clearness and charm of style. [Randolph, 12mo, $1.00.]

In a few felicitous introductory words Edmund Gosse describes the essays he has collected under the title *Questions at Issue*, and "distinguishes them from criticism of a more positive order." "When," he says, "a writer speaks to us of the works of the dead masters, of the literary life of the past, we demand from him the authoritative attitude. But in the continent of literary criticism, where all else is imperial, there is a province which is still republican, and that is the analysis of contemporary literature, the frank examination of the literary life of to-day. In speaking of what is proceeding around us, no one can be trusted to be authoritative. The insecurity of contemporary criticism is no reason, however, why it should not be seriously and sincerely attempted." So Mr. Gosse proceeds to discuss, not authoritatively, but in a sauntering, conversational sort of way, a number of questions that have a literary interest for the present generation. Among his subjects may be mentioned "The Tyranny of the Novel," "Has America Produced a Poet?" "The Limits of Realism in Fiction," "Tennyson—and After," "Mr. Robert Louis Stevenson as a Poet," "Mr. Rudyard Kipling's Short Stories," etc. If, as has been said, Mr. Gosse is not to be classed among the "strong men of literature," he certainly brings to his work a literary sense that has been developed by wide reading, and the ability to express what he has to say in a manner that is often exceedingly agreeable and interesting. Here, for example, are a few sentences from his essay on Stevenson as a poet: "A pretty little anthology might be made of poems by distinguished writers who never for a moment professed to be poets, and who 'swept, with hurried hand, the strings' when they thought nobody was listening. Though Mr. Stevenson's prose volumes are more than twelve in number, and though he has been thought of essentially as a prose writer, the ivory shoulder of the lyre has peeped out now and then. After reading the new book, the 'Underwoods,' we come back to 'A Child's Garden' with a clearer sense of the writer's intention and a wider experience of his poetical outlook upon life. The later book helps us to comprehend the former; there is the same sincerity, the same buoyant simplicity, the same curiously candid and confidential attitude of mind." It is hardly to be expected that Mr. Gosse's readers will in every case agree with his opinions, but none will deny that he has written a delightful volume, which shows a critical insight and discrimination of no mean order. [Appleton, 12mo, $2.50.]



From "Picture and Text."—Copyright, 1893, by Harper & Bros.

HENRY JAMES.

Under the title of *Picture and Text* seven papers by Henry James which have been published in various periodicals are gathered in a dainty little volume, with portraits and other illustrations. Five of these papers relate to the work of Abbey, Parsons, Reinhart, Sargent and Daumier, while the other two are more general. They are all charming reading, as indeed everything that the author writes, and give one a new insight into the art of the illustrator. [Harpers, 16mo, $1.00.]

Under the title of *The Drama* four addresses that have been delivered in recent years by Henry Irving have been gathered in a neat volume, which will prove stimulating reading to every lover of the drama. What Mr. Irving has to say upon the art of acting and upon some of its great exponents rests upon long study and wide experience. Sometimes one may think that there is a discrepancy between Mr. Irving's views and his practices as a stage manager and actor. It is hard, for example, to reconcile this very sensible statement with his production a few years ago of "Faust." "For the abuse of scenic decoration, the overloading of the stage with ornament,

the subordination of the play to a pageant, I have nothing to say. That is all foreign to the artistic purpose which should dominate dramatic work." [Tait, Sons & Co., 12mo, $1.25.]

The memorial sermon preached in New York City by his brother, Rev. Arthur Brooks, D.D., has been published in Harper's Black and White Series under the simple title *Phillips Brooks.* A few changes have been made in the original sermon, and it is certainly one of the most satisfactory tributes to the dead bishop that has appeared. The book is illustrated by several portraits of Phillips Brooks. [Harpers, 32mo, 50 cents.]

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

711.—(1) What book firms publish portrait catalogues, and where can I get them? (2) What are the dates of the birth and death, if any are dead, of Walter Besant, Émile Zola, Mrs. A. T. Ritchie, R. D. Blackmore, Robert L. Stevenson, Justin McCarthy and Alphonse Daudet? (3) What is the full name of B. L. Farjeon, and when was he born? (4) What graveyard in Philadelphia does Longfellow mean when he says:

"Side by side, in their nameless graves, the lovers are sleeping,
Under the humble walls of the little Catholic churchyard"?

I live in that city, but have not been able to find where he means. H. G.

(1) Houghton, Mifflin & Co., Boston, and Harper & Brothers and the Cassell Publishing Co., New York. Write to these firms and ask for their portrait catalogues. (2) Walter Besant, 1838; Emile Zola, 1840; Mrs. Ritchie, about 1840; R. D. Blackmore, 1825; R. L. Stevenson, 1847; Justin McCarthy, 1830; Alphonse Daudet, 1840. (3) Benjamin Leopold Farjeon, 1833.

712.—(1) What organization in mediæval times was known as "The Knights of the Cross"? I have an old print of a score or more armored men charging a portcullis, and it is so named. On one shield there is a device not unlike the German imperial eagle. (2) Where is this quotation to be found:

"The sinking moon to Lucy's cot
Came near and nearer still"?

(3) I have found the quotation, "Oh, that mine enemy would write a book!" attributed to "Alonzo of Aragon." There is a similar sentence to the one quoted in the book of Job. Who is "Alonzo of Aragon"? W. J. P.

(1) A general name for the Crusaders. (3) It probably refers to the first of that name, who reigned in the twelfth century.

713.—(1) Has Wieland's "Oberon" ever been translated into English or French? If so, is the English translation an adequate one? Is the poem worth translating? Which of the songs that compose it is the best? (2) What authors, ancient and modern, give an account of Alexander's experiences with Apelles and Diogenes? M. R. S.

(1) It was translated into English by William Sotheby in 1826. The remainder of this query relates to matters about which opinions differ. (2) Pliny and Plutarch.

714.—Can you place for me a short and striking allegory illustrating the power of the imagination, in which a traveller, wandering on a dark, cold night, enters a hut, and finds two coals glowing on the hearth. By them he keeps himself warm until the dawn, whose light discloses to him a cat in the chimney-place, and he finds that her eyes have been his imaginary coals? H. F.

715.—I will be obliged if you or any of your readers can advise me who is the author and where I can find a poem which I think is entitled "The Magic Sack." I read it many years ago in an English school-reader. The poem begins:

"Where apple boughs half hid the house,
There lived a lonely widow;
Before it stood the chestnut-tree,
Behind it spread the meadow."

The poem relates how a poor widow sheltered a stranger, and he, through his magic sack, provided a banquet, etc. N. T. D.

716.—Be so kind as to name the author of the verses containing the following lines:

"Two brown heads with tossing curls,
Red lips shutting over pearls,
Bare feet white and wet with dew,
Two eyes black and two eyes blue,
Little boy and girl were they,
Katie Lee and Willie Grey." M. E K.

717.—I will thank you if you can tell me whether Silvio Pellico's "Francesca da Rimini" has been translated into English, and if so, how to be had? H. C. E.

It is said to have been translated by Byron, but his version has never been published. We know of none in print.

REPETITION.—The correspondent who inquires about the quotation, "I shall not pass this way again," etc., is referred to Query 559, in THE BOOK BUYER for July, 1892, and to an answer in the number for February, 1893. We have no further information.

ANSWERS.

464.—I think that Collins collaborated with Dickens in "The Adventures of Certain English Prisoners" and in "A Lazy Tour of Two Idle Apprentices." I have seen a volume where these two stories and "No Thoroughfare" were collected and published under this joint authorship. W. J. P.

690.—(2) This stanza is from a poem called "The Ivory Gate," by Mortimer Collins, and will be found in the volume of his poems called "The Inn of Strange Meetings, and Other Poems" (London, 1871). G. H. S.

693.—(1) Longfellow's quotation is from Montaigne's Essays. It reads thus in the original: "We must patiently suffer the laws of our condition; we are born to grow old, to grow weak, and to be sick in spite of physic. 'Tis the first lesson the Mexicans teach their children; so soon as ever they are born, they thus salute them, 'Child, thou art come into the world to endure, suffer, and say nothing.'" X.

707.—"The Tsar's Window" was written by Mrs. Lucy Hamilton (Jones) Hooper, wife of Robert N. Hooper, United States Vice-Consul General at Paris. She has also written "Under the Tricolor," and contributed to several American magazines. E. C. A.

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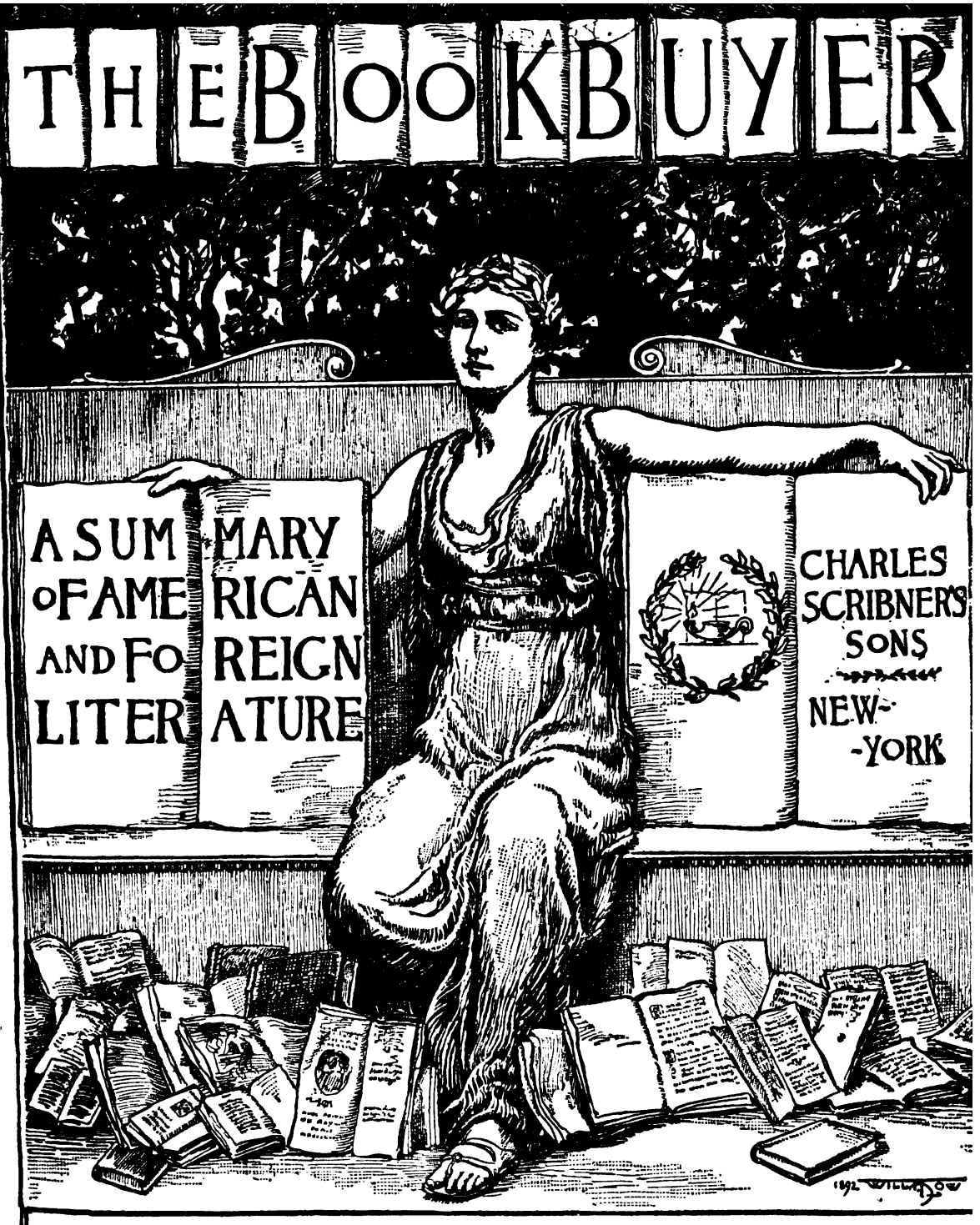
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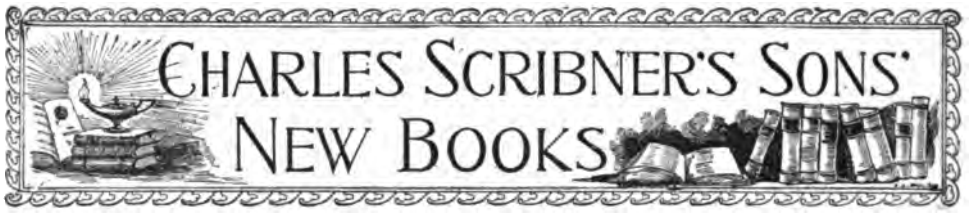
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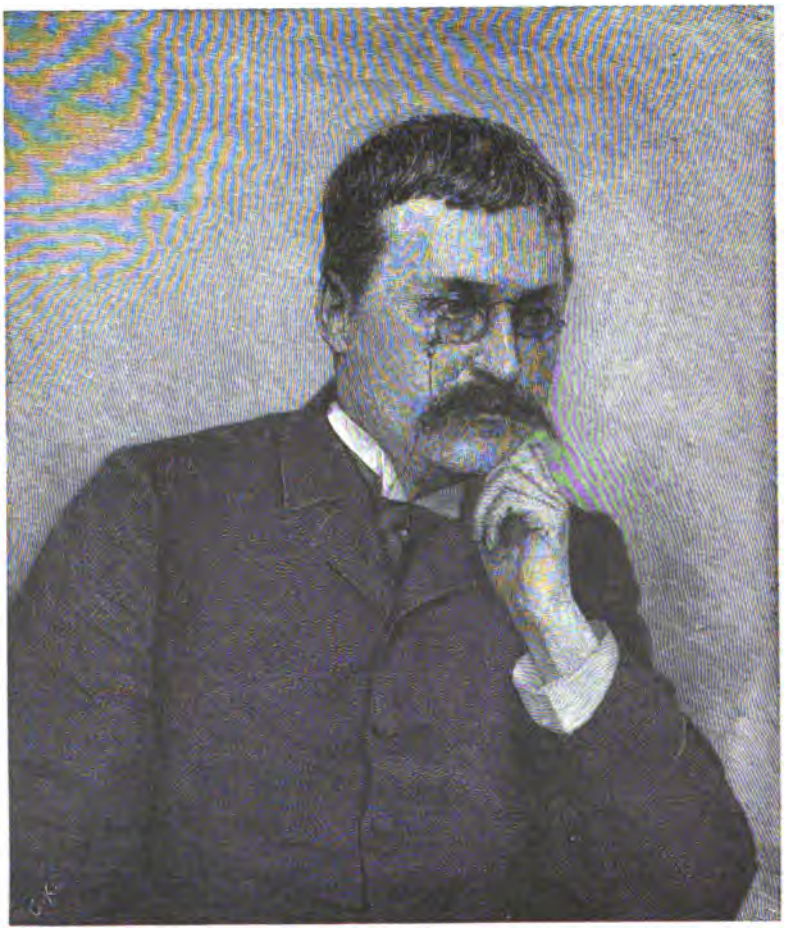
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THE BOOK BUYER

A SUMMARY OF AMERICAN AND FOREIGN LITERATURE.

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CHARLES SCRIBNER'S SONS, NEW YORK.

HENRY T. FINCK.

HENRY T. FINCK was born at Bethel, Shelby County, Mo., September 22d, 1854. In the preface to "Spain and Morocco," he refers to the restless, roving spirit of Americans as a natural inheritance from European ancestors, in whom the migratory instinct was most powerfully developed. Mr. Finck himself came fairly by this characteristic, since his parents, migrating independently to this country, spent a large part of their lives in moving from place to place. In 1862 they settled in Oregon, where, at Aurora, twenty-five miles south of Portland, young Finck grew up amid the solitude of primeval forests, having, like Siegfried, no companionship save that of birds and other creatures of the woods. From such early environment may doubtless be traced that susceptibility to impressions, and a certain untrammelled initiative in original thinking, which have marked his intellectual development and his published works. Doctrines have never possessed for him aught of holiness save when successfully tested in the crucible of his own thought; and his few credos may fairly claim parentage from him alone.

His father, a German by birth, was a most accomplished musician, playing almost every instrument in the orchestra. All his favorite pieces he would arrange for the family band, and the evenings in this Oregon forest would be spent in performing the classical masterpieces of music. Young Finck, whose chosen instrument was the 'cello, early displayed progressive tastes, and when asked to take part in performances of Italian music, would insist on stipulating that, as a return for that great concession, Weber's "Abu Hassan" or "Freischütz" should follow. At the age of fifteen or sixteen, he heard an itinerant band playing the "Tannhäuser" march, and from that moment he became an enthusiastic Wagnerite. Christoph Wolf, an ex-clergymen, living in the vicinity, prepared him for Harvard. In college, philosophy became his specialty, and upon graduating, in 1876, he took the highest honors in that study. After leaving Harvard, the Bayreuth Festival proved a stronger attraction than the Philadelphia Centennial; and through the instrumentality of John Fiske, he obtained a commission to write up the Niebelungen performances for the New York *World*, Mr. Howells at the same time accepting an article from his pen for the *Atlantic Monthly*. After the Bayreuth festival, Mr. Finck spent a year in Munich, corresponding for American newspapers, after which he returned to Cambridge as a resident graduate at Harvard. At the end of one year he obtained the Harris fellowship, and returned abroad to study physiological and comparative psychology. Three years were spent in Berlin, Heidelberg and Vienna respectively, during which time Mr.

Finck devoted special attention to the pathology of the senses. Several notable magazine articles appeared during this period, the most original being "On the Development of the Color Sense," in *Macmillan's Magazine*, and one on the "Gastronomic Value of Odors," in *The Contemporary Review*.

The intention which Mr. Finck had at this time of teaching philosophy at some American college was laid aside upon his receiving an offer to join the editorial staff of *The Nation*, and when that periodical soon afterward was consolidated with the New York *Evening Post*, he became connected with the latter as musical critic. It was while engaged in this capacity that his work first attracted widespread popular attention. His earnest, uncompromising advocacy of the cause of Richard Wagner, at a time when misrepresentation of that master was fashionable and ignorance all-prevailing, has indissolubly identified his name with the progress of musical understanding in America. The enthusiasm which he felt in this work resulted in his imparting to his daily criticisms a quality of literary style, finish and force which marked them for certain distinction amid the hasty and thoughtless products of contemporary journalism.

Mr. Finck's summers are invariably spent in travel, and during this time his best literary work is done. His "Romantic Love and Personal Beauty" (Macmillan, American edition, 1 vol.; London, 2 vols., 1887; German translation, 1889) and his "Wagner" were both begun in the Alps. Illness resulting from a severe attack of typhoid fever, acquired in Spain in 1889, compelled him to spend the following year in Southern California; but with his customary literary industry, he embodied the fruits of his sojourn in the "Pacific Coast Scenic Tour" (Scribner, 1890). In 1889 he published "Chopin, and Other Musical Essays," a little book of critical studies, which, in point of happily expressed appreciation, finds few equals in musical literature; and in 1893 appeared "Wagner and his Works," an exhaustive and eloquent life of the great composer, and the result of seventeen years of laborious collocation and study.

As a critic, Mr. Finck is distinctly an advocate, and believes that to further the estimation of neglected genius by enthusiastic elucidation is of more value than the mere preservation of a cold, judicial attitude and the minute analysis of well-established classics. His style is clear and direct, and in it, happily blended with evidences of sound scholarship, are to be found many of the telling features of modern journalistic expression. In every-day life his conversation reflects the spirit of his literary work, and proves him to be a man of simple motives and sincere convictions. In 1890 he was married to Miss Abbie Helen Cushman, herself a musician of no mean merit, and to whom he likes to confess his obligations for many critical inspirations.

Mr. Finck's next book will be on Japan, in which country he passed the summer of 1892.

The "History of St. Andrews," upon which Andrew Lang has been at work, is in type.

Pierre Loti is said to be planning a camel journey from Cairo to Jerusalem in the early winter, reaching the latter city in time to spend Christmas there.

Maarten Maartens's first enjoyable book was Andersen's "Fairy Tales." When he was eight or nine he read Lamb's "Tales from Shakespeare," and at the age of twelve, Dickens. His favorite writer is Thackeray, who, with Daudet, is acknowledged as his literary master. It is rather discouraging to learn from the Boston *Literary World* that Mr. Maartens's real name is J. M. W. Van der Poorten-Schwartz.

Two celebrated volumes of essays, Mr. Stevenson's "Virginibus Puerisque and Other Papers" and Andrew Lang's "Letters to Dead Authors," are to be added this month to their Cameo Edition by the Scribners. Mr. Stevenson's book will have an extremely interesting portrait of him etched by S. J. Ferris from a photograph taken by Lloyd Osbourne, the author's stepson. In addition to an etched portrait, the new edition of Mr. Lang's book will contain four letters hitherto unpublished—addressed to John Knox, Increase Mather, Homer and Mr. Samuel Pepys. A large paper limited edition of the two books will be printed on Holland paper.

PROF. GEORGE MORITZ EBERS.

THE works of George Ebers are as well known on this side of the Atlantic as they are in his native country. His autobiography, which has recently appeared in an English translation, being one of the late publications of D. Appleton & Co., has reawakened the interest American readers take in this remarkable man, who has won distinction in the departments of both science and belles-lettres.

A brief sketch of his life will, therefore, be timely and of interest. George Moritz Ebers, celebrated as an Egyptologist and one of the most popular of German novelists, was born at Berlin, March 1st, 1837, and received his primary education in the institute at Keilhau, in Thuringia. Later he attended the gymnasiums (which correspond to our high schools) of Kottbus and Quedlinburg, and finally matriculated at the University of Göttingen as a student of law in 1856. But serious illness two years later obliged him to relinquish jurisprudence and take up the study of philology and classic and Oriental archæology. In 1859 he attended the University of Berlin, where he devoted several years to the study of Egyptian languages and paleontology.

Completely recovered from his illness, he now visited several of the larger European museums, where he revelled in the magnificent collections of antiquities. Returning to Germany in 1865, he became a lecturer at the University of Jena, a position which he retained until 1868, when he was appointed Professor of the Egyptian Languages and Archæology. In 1869 he made an extensive journey to Egypt, Nubia and Arabia, *via* Spain and Northern Africa, whence he returned to the fatherland, after an absence of fourteen months, to accept the professorship of Egyptology at the University of Leipsic. The winter of 1872–73 again found him in Egypt, where he made several valuable discoveries, of which the medical scroll known as the Papyrus Ebers was the most important, and deserves especial mention. A complete description and interpretation of this celebrated papyrus appeared in two volumes in 1873, and carried the scientific renown of its finder to the far corners of the earth. Since that time the noted scientist and novelist has been a resident of Leipsic and a member of the faculty of its university, and has added many works of learning to his *chef d'œuvre*, of



DR GEORGE EBERS.

which his books of travel, notably those on Egypt and Palestine, are best known.

His historical novels, of which "An Egyptian Princess," published in 1864, was the first, have appeared in quick succession, and place him in the front rank of the romancers of the age. Many of these have been dramatized and all have been translated into the modern languages, and, as a consequence, the popularity of the author extends far beyond the confines of his Saxon home. Macmillan & Co. and Baron Tauchnitz were his English publishers, and the late W. Gottsberger, of New York, issued the only authorized edition of his works in this country.

Hugo Erichsen.

LITERARY AFFAIRS IN BOSTON.

BOSTON, August 16, 1893.

THE modern satirist who is in search of a theme might find some amusement in looking up the history and the characteristics of the Jacobite Club of this city. The subject would carry him romantically back to the days of Esmond, and all the splendid chivalric stories of the followers of the Stuarts are suggested by the very name of the society, which is, if I am not misinformed, the Stuart League of America. It is a branch of the Stuart League of Great Britain, and it has for its object the promotion to the throne of Great Britain of the rightful heir to whatever claims the Stuart family may be supposed still to have to that now somewhat uncomfortable seat.

The association of Province Court in Boston with the old Tory times is well known, and there is a delicious fitness in the selection of this locality for the meetings of the Stuart League. It is true that Province Court has fallen upon evil days, and that it is largely given over to painters, carpenters, moulders and other artisans, who are doubtless honest and worthy men in their separate callings, but are hardly to be congruously associated with the idea of royal intrigues and the planning of revolutions. Province House, where once the Royal Governors kept brave state, is all but buried among buildings given over to vulgar and utilitarian service of Mammon, and retains of its former dignity no more than is retained by the faded belle who has descended to be a ragged and slatternly street-sweeper. Yet as in the eye of the sweeper of miry crossings there may still sleep a spark of the old-time flash, so in the purlieus of Province Court is to be found the home of the Jacobite Club.

I confess frankly that I have never been honored with an invitation to one of the banquets with which they signalize their devotion to the cause which they have chosen to espouse. I am forced to speak from hearsay, and it is not impossible that in some details I may not be exact. As the information comes from those who have been present, however, it is probably not far astray. The members assemble at these banquets wearing the Stuart white rose, and using, so far as is possible, the archaic diction of the good old times when the Stuarts still wore the crown. The great ceremony of the evening is the opening of the drinking of toasts. With glasses filled with ice-water, lolling in their chairs in contemptuously careless attitudes, the members drink the health of the Countess of Kent—or whatever the term is,—"popularly miscalled Queen of England." When this has been accomplished, they spring to their feet—even in their burning youthful enthusiasm to their chairs, so keen is the American loyalty to the outraged Stuarts!—and quaff a bumper of sparkling wine to Queen Dorethee, rightful sovereign of the British Empire.

This latest Stuart is the wife of the Crown Prince of Bavaria, and he who is curious to learn how she comes to be heir to the English throne may learn her pedigree and all her titles from the Almanac de Gotha, where they are set down explicitly. It is said that either the American or the English branch of the Stuarts wrote to the lady, explaining their intentions of replacing her on the throne of her ancestors. Her answer was gracious, as became an exiled sovereign, but it was also more politic than one is accustomed to expect from a Stuart. She accepted with gratitude the homage which was tendered to her, but she explained that as it was possible that a revolution might not be possible just yet, or might even be unsuccessful if possible, it perhaps would be better not to bring matters to a head while there was still a possibility that an abortive conspiracy in which she was concerned might endanger the succession of her husband to the crown of Bavaria. If Dorethee is like the rest of the Stuarts, there is not much doubt that she hastened to put an anchor to the windward by communicating to Queen Victoria the existence of the Jacobite League. There was never a Stuart yet who would not betray his followers if it was for his advantage to do so.

It is to be supposed that in England to be-

long to the Stuart League would rise to the dignity of nominal treason, although it is not at all probable that any sane government would think of taking notice of treason so futile. In America it is a pleasant little comedy, which one must be very young not to tire of very quickly. It is hardly to be supposed that even the members are able to take the thing seriously, albeit they protest that they do. It is one of the droll things which are so constantly turning up in Boston, and I trust that the members will not be too severe upon me for giving this imperfect account of their league. The whole thing is pleasingly suggestive, as well as amusing, and they should begrudge nobody a chance to smile in an age so solemn and so desperately in earnest as the present. That the smile is a little at their expense they will not be likely to mind if their convictions are as strong as they should be to insure the success of the grand object for the bringing about of which the League is formed!

To pass from gay to grave, the loss of literary Boston by the death of Edwin Lassetter Bynner is one which will not soon be made good. He has for several years been out of health, and therefore less seen than formerly, but the remembrance of his fine and sympathetic character will not soon fade. He was sane and sweet and gentle, keenly appreciative, and of a delicious humor which made his companionship a perpetual charm. Thoroughly artistic, he was without a particle of envy or jealousy, rejoicing as much in the success of his friends as in his own. The work he has left will give him a permanent place in American literature, but it is far from adequately representing what the man would have done had he not been hampered by disease. He was warmly loved, and he will be deeply mourned. *Arlo Bates.*

Julian Ralph's articles have been gathered in book form and will be published by the Harpers under the title, "Our Great West." A new illustrated novel, "The Cliff Dwellers," by Henry B. Fuller, is also about ready, with Miss Poole's last story, "The Two Salomes," and a volume of short stories, "Nowadays," by G. A. Hibbard, illustrated by the author.

LITERARY NOTES.

Oscar Wilde has attained to the proud distinction of having his dramatic works collected and edited for publication in a limited edition.

Paul Bourget will spend several months travelling and making note of his impressions of American civilization.

Professor Norton's collection of James Russell Lowell's Letters will be published early this month by the Harpers, who have also nearly ready "Essays in London," by Henry James, and a volume of several stories, "The Wheel of Time," by the same author. Dr. Waldstein's paper on Ruskin will also be issued by this firm in the American Essayists Series.

Accompanying Thackeray during his visit to this country to lecture forty years ago was Eyre Crowe, who acted as the novelist's secretary and amanuensis. Mr. Crowe was a skilful sketcher, and in the course of his wanderings around the country he made many drawings of famous men and of scenes that struck his fancy. Selecting 121 of these drawings, Mr. Crowe has written a very readable account of his six months "With Thackeray in America," giving the reader many interesting glimpses of the famous men of that day whom Thackeray met, and describing many incidents of his journey. It will be published by the Scribners.

Walter Besant must have won the good-will of all Chicago by his letter, written on the eve of his departure from that city, to Charles C. Bonney, President of the World's Congress Auxiliary. After speaking of the success of the World's Congress of Authors, Mr. Besant says:

> Among all your business activities, and in the eager pressing forward of your people, rejoicing in a vigorous youth, confident in a splendid future, reckless of what they spend because of the strength and resources within them, I rejoice to find springing up a new literature. Whatever be the future of this literature, which rises on the frontier line of East and West, it will be at least free from the old traditions. . . .
>
> I carry away a delightful memory, not so much of a Chicago rich, daring, young and confident, as of a Chicago which has conceived and carried into execution the most beautiful and poetic dream—a place surpassing the imagination of man, as man is commonly found—and a Chicago loving the old literature, discerning and proving that which is new, and laying the foundations for that which is to come—a Chicago which is destined to become the centre of American literature in the future.



From "The Camp Fires of a Naturalist." D. Appleton & Co.

THE ROCKY MOUNTAIN GOAT.

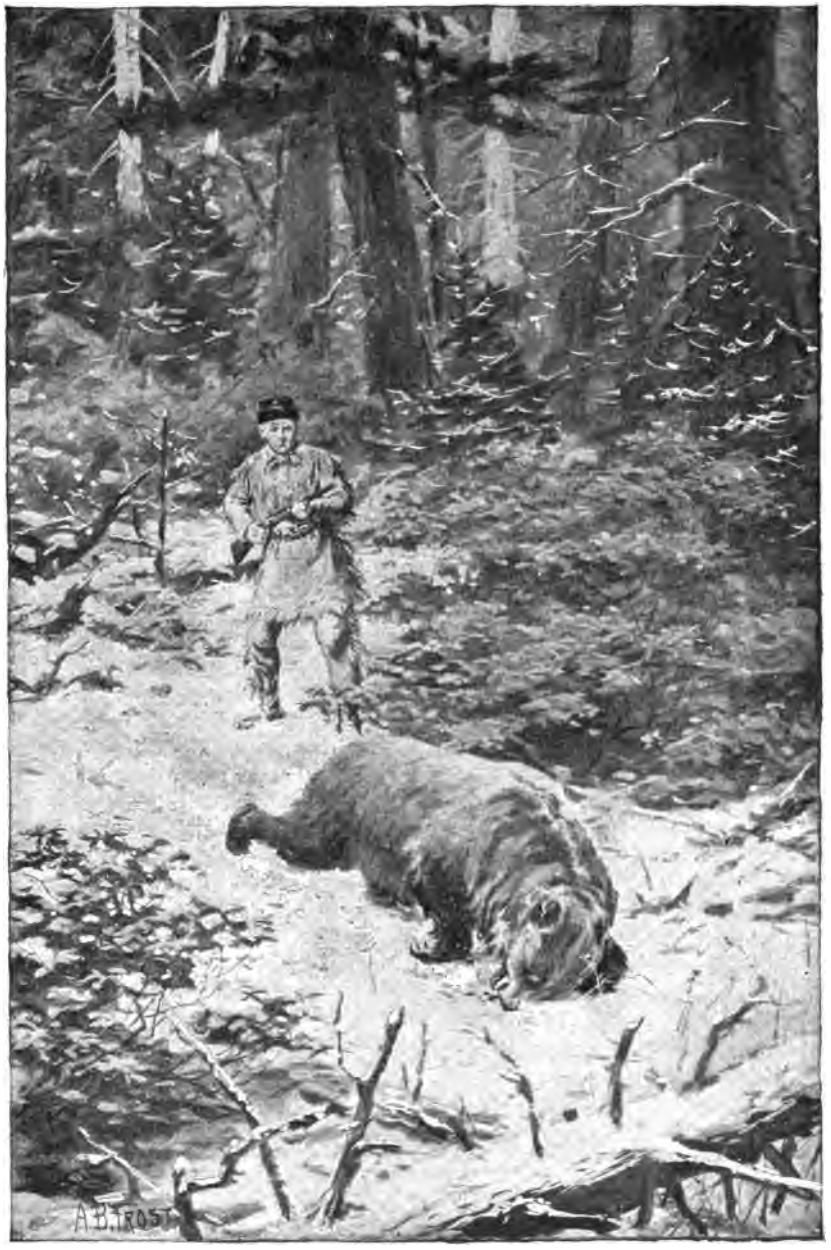
HUNTING ADVENTURES IN THE WEST.

TWO new books, "The Wilderness Hunter," by Theodore Roosevelt, and "Camp Fires of a Naturalist," by Clarence Edwords, naturally fall together for review. Both are likely to stir up the Nimrod in many men, whether or not their readers can make an attempt to duplicate the hunting and exploring experiences of the two writers. The spirit of both books is excellently expressed in Mr. Roosevelt's preface. "No one," he says, "but he who has partaken thereof can understand the keen delight of hunting in lonely lands. For him is the joy of the horse well ridden and the rifle well held; for him the long days of toil and hardship, resolutely endured, and crowned at the end with triumph. In after years there shall come forever to his mind the memory of endless prairies shimmering in the bright sun; of vast snow-clad wastes lying desolate under gray skies; of the melancholy marshes; of the rush of mighty rivers; of the breath of the evergreen forest in summer; of the crooning of ice-armored pines at the touch of the winds of winter; of cataracts roaring between hoary mountain masses; of the innumerable sights and sounds of the wilderness; of its immensity and mystery; and of the silences that brood in its still depths."

Mr. Roosevelt naturally begins his book with a chapter on the American Wilderness, its hunters, and its game. Among the earlier hunters he mentions the notable Houston, who

THE WILDERNESS HUNTER. An Account of the Big Game of the United States and its Chase with Horse, Hound and Rifle By Theodore Roosevelt. Illustrated, 8vo, $3.50, G. P. Putnam's Sons.

CAMP-FIRES OF A NATURALIST. The Story of Fourteen Expeditions after North American Mammals. From the Field Notes of Professor Lewis L. Dyche. By Clarence E. Edwords. Illustrated, 12mo, cloth, $1.50, D. Appleton & Co.



From "The Wilderness Hunter." G. P. Putnam's Sons.

THE DEATH OF THE GRISLY.

when a boy ran away to the Indians, and who while still a lad returned to his own people to serve under Andrew Jackson in the campaigns which that great leader waged against the Creeks, the Spaniards, and the British. "He was wounded at the storming of one of the strongholds of Red Eagle's doomed warriors, and returned to his Tennessee home to rise to high civil honor, and become the foremost man of his State." Afterward, in a fit of mad longing for the unfettered life of the wilderness, he fled to the Cherokees, and for years lived as one of their chiefs. At the time of the Texan rising, by riding day and night, he joined the Texans in time to lead them on to the overthrow of the Mexican host. He became the President of the new Republic, and after its admission into the United States a Senator at Washington. Mr. Roosevelt has probably no peer in the description of ranch life, and one of the most delightful chapters of his book is that which tells of hunting from the long, low, roomy ranch house, of clean-hewed logs; as comfortable as it is plain and bare. Here is his description of the shooting of a blacktail deer: "On our right, as we loped onward, the land sunk away in smooth green-clad slopes and valleys; on our left it fell in sheer walls. Ahead of us the sun was sinking behind a mass of blood-red clouds, and on either hand the flushed skies were changing their tint to a hundred hues of opal and amethyst. Our tireless little horses sprang under us, thrilling with life; we were riding through a fairy world of beauty and color and limitless space and freedom. Suddenly a short hundred yards in front three blacktail leaped out of a little glen and crossed our path, with the peculiar bounding gait of their kind. At once I sprang from my horse, and, kneeling, fired at the last and largest of the three. My bullet sped too far back, but struck near the hip, and the crippled deer went slowly down a ravine." Here Mr. Roosevelt found it and finished it with a second ball. Among the game the hunting of which is described by the author are included the Bighorn, the White Goat, the Elk, the Moose, the American Buffalo, the Black and the Grisly Bear, and the Wolf. He has something to say, also, concerning the Cowboy, and the volume—which, by the way, is an excellent piece of book-making—closes with an entertaining chapter on "Hunting Lore." The book is fully illustrated.

The second book, "Camp-Fires of a Naturalist," is, as is stated in the sub-title, the story of the adventures of Professor Dyche while collecting specimens of the larger mammals of North America. Mr. Edwords says that the book deals solely with facts; that it is taken from the note-books and diaries of the professor, and that not one word has been added to the facts which he has noted to make the book more interesting or exciting. Not the least interesting part of the book is the opening chapter, which tells how Lewis Lindsay Dyche, who was the son of a Kansas pioneer, and whose life began at a camp-fire, conquered an education, and became, finally, the professor of anatomy and physiology in the Kansas State University. Professor Dyche had the same enthusiasm for the chase which has characterized so many scientists and explorers. His researches extended over a large area; New Mexico, Indian Territory, and Colorado were some of his hunting grounds, and many of his experiences were dangerous and exciting enough to be called thrilling. The book has a number of illustrations, principally of the animals described in the text.

"The Wreck of the Golden Fleece: A Story of a North Sea Fisher Boy," by Robert Leighton, and "Westward with Columbus," by Gordon Stables, are two of the Scribners' illustrated holiday books for young readers to appear this month.

The Scribners as usual will have three new juvenile books by that captivating story-teller, G. A. Henty, this season. They are all historically instructive as well as entertainingly adventurous, the themes appearing in the titles—"Through the Sikh War: A Story of the Conquest of the Punjaub;" "St. Bartholomew's Eve: A Tale of the Huguenot Wars;" and "A Jacobite Exile: Being the Adventures of a Young Englishman in the Service of Charles XII. of Sweden." All three of the volumes are fully and graphically illustrated.

ENGLISH NOTES.

LONDON, August 5, 1893.

THE Shelley Exhibition, which has been on view lately at the Guildhall Library, is one of the greatest interest, and it is much to be regretted that it could only be on view for so brief a period. It is impossible to give an idea of the importance of this exhibition as far as the admirers of Percy Bysshe Shelley and his circle and those interested in the literary history of his period are concerned. The letters are innumerable both from the poet and his various friends, and there is a quantity of valuable manuscripts—among them note-books containing prose and verse, "Julian and Maddalo," twenty-seven pages; "The Mask of Anarchy," twenty-one pages, both these being entirely in the poet's handwriting. The collection of printed books, the rare editions and scarce copies, the choicely bound works of Shelley, and books relating to himself, his works, and his circle, comprise countless volumes. There must be no less than twenty pictures relating to the poet and his surroundings, and among the personal relics may be named an original drawing by the author of "Queen Mab," also his inkstand, twelve checks bearing his signature, several favorite books containing his autograph, and a portion of his skull, black and charred, taken out of the funeral pyre by E. J. Trelawney, and given by him to Mrs. W. M. Rossetti. This exhibition, which has been organized by Mr. T. J. Wise, Mr. H. Buxton Forman, and other members of the committee of the Shelley Society, is remarkable for its completeness and admirable arrangement.

It is difficult to understand the delay in appointing a successor to Lord Tennyson as Poet Laureate. If the powers that be are waiting for another Tennyson to arise, we shall probably not see the office filled in our time; for a Tennyson occurs as rarely as a Charles Dickens or a William Makepeace Thackeray. Possibly it is not yet decided whether the office is to be abolished or not. Many people think it old-fashioned, and altogether out of date. Others think it beneath the dignity of a poet of standing to sing to order. This is all nonsense. If a Poet Laureate is appointed, he should be able to sing at any time and on any subject; his lyre should be always strung and ever in tune, and he should be ready to poetize on any given theme—a Royal wedding or funeral, a national victory, or a public rejoicing—at a moment's notice. The real practical Poet Laureate should be an *improvisatore* of the finest order. But this would be difficult to find out of Italy—if indeed it could be discovered there—in modern times. This kind of thing exists, however, in a debased form even in the present day. We also read in "The Newcomes," when the Colonel paid a visit to "The Cave of Harmony," of a gifted singer, Mr. Nadab, who took off everybody in the room and put them into his song, not even sparing the Colonel himself. Did not the reckless rhymer sing, "A military gent I see, and while his face I scan, I think you'll all agree with me he comes from Hindostan!" This singer was a well-known character in his day, whose name was Sloman. *He* would not have done for the office of Laureate, but, depend upon it, that is the kind of thing required, only it must be of a refined and elevated nature. I am inclined to think that Theodore Hook would have made an excellent practical Poet Laureate, if he could have looked at matters in a serious light when requisite. His powers of improvisation were, according to all accounts, marvellous, and his rhyming capability extraordinary; and if he could only have been imbued with some depth of poetic feeling, his success ought to have been something considerable.

There is no spot in the world probably so full of interest, so crowded with incident and historic association as the City of London—that is to say, the City which is presided over by the Lord Mayor, as distinguished from the metropolis; therefore the "Modern History of the City of London" which is being written by Mr. Charles Welch, the librarian to the Corporation, will be a very welcome addition to our countless volumes on the capital of England. It will be a pictorial and descriptive record of municipal and social progress dur-

ing the last hundred and fifty years, and will give an account of the City from the accession of George III. to the present day, with illustrations of London as it now exists side by side with the London of Dr. Johnson's period. During the last century and a half the changes within the City walls have been infinite, and these changes will be pictorially chronicled in the forthcoming volume. The illustrations will be a special feature, and many of these will be by and all produced under the superintendence of Mr. Philip Norman. Those who remember his admirable pictures in "The Inns of Old Southwark," and who know how deeply he has studied the subject from every point of view, will readily admit there is no one better qualified for the task. *J. Ashby-Sterry.*

LITERARY NOTES.

The Shelley Memorial Fund was insufficient to establish a Shelley Library and Museum at Horsham, and it is now proposed to found a Shelley annual prize for English literature at the Horsham Grammar School.

More than a hundred French novelists, including the best known writers, have organized a society called "Les Romanciers Français." One must have published at least four novels in order to be eligible for membership. The purpose of the organization is to protect the interests of the members in contracts, translating rights, etc.

The second volume in the new series of translations from the French of Imbert de Saint Amand on the Women of the Valois and Versailles Court will be "The Court of Louis XIV.," the "Women of the Valois Court" having already appeared. In October will appear "The Court of Louis XV.," and in November, "The Last Years of Louis XV." Each volume will contain numerous portraits.

In "Ivar the Viking," a new book which the Scribners have in preparation for publication this month, Paul Du Chaillu tells the story of his hero from his birth, the book thus giving a graphic picture of the every-day life of a typical Norseman, including the worship, sacrifices, athletic games, love making and social customs of the period. The narrative moves with spirit, and is enlivened with many spirited battle scenes and adventures.

Mr. George S. Merriam is the editor of a volume describing the life and works of the late President of Yale College, entitled "Noah Porter: A Memorial by Friends." Besides the editor, Miss Sarah Porter, Professor Samuel Porter, Rev. W. W. Andrews, President Carter, Dean Sage, Rev. J. H. Twichell and others contribute valuable material to the biographical portion of the book, while his philosophical and theological teachings are expounded by Professor G. P. Fisher, Professor J. H. Sneath, Professor George M Duncan and Dr. Rikizo Nakashima. J. Sumner Smith contributes a bibliography.

Goldwin Smith is the author of a "Political History of the United States from 1492 to 1871," which the Macmillans will publish this month. There will also be issued by this house a revised and illustrated edition of William Winter's "Shakespeare's England," the second volume of the new edition of "Pepys's Diary," and "The English Religious Drama," with a particularly interesting account of the miracle and mystery plays, by Miss Katharine L. Bates, of Wellesley College. A revised edition in one volume of William Watson's poems is in preparation. The Macmillans will publish a new Indian novel this month—"Miss Stuart's Legacy," by Mrs. Steel.

The London correspondent of the *Critic* says that the woman who writes under the pen name of Sarah Grand, and whose "Heavenly Twins" has aroused considerable interest, was born in Ireland of Quaker stock, and began to write verses in early girlhood. Her father was a naval officer and her early girlhood was passed in the north of England, where she read and dreamed and jotted down her impressions of life in a note-book. At sixteen she left school and was shortly afterward married to an army officer. She accompanied her husband to Ceylon, to China and to Japan. Her strong religious inheritance showed itself in her conduct of a Bible class when she was a girl, and later in many visits to a Catholic convent in Hong Kong. She began writing short stories, and after many disappointments finally won success. She is much interested in social reforms, and draws her characters, she says, from life. George Eliot, George Sand, George Meredith and Mrs. Humphry Ward are her favorite authors.

NOVELS AND SHORT STORIES.

MR. STEVENSON'S new romance, *David Balfour*, possesses a wider human interest even than the famous tale of which it is the sequel, "Kidnapped." First of all, it is a rare story of conspiracies and perils and heroism, in which both David, the lad of high spirit and of equally high sense of honor, and the shrewd, brave, swaggering little Jacobite adventurer, Alan Breck, figure, cleverly outwitting their enemies. More than this, it introduces the youth into the society of gay Edinburgh belles and beaux, and makes him the principal actor in a love affair in which, after many mishaps, he finally acquits himself with great credit. The women of the story, young and old, are pictured with an insight and sympathy that reveal an altogether new side of the author's genius, and with a raciness of phrase, tenderness of feeling and sense of humor that Mr. Stevenson alone seems to possess the secret of. Indeed, this aspect of the tale shows that Mr. Stevenson is no longer governed by what Mr. James called "that feeling about life which leads him to regard women as so many superfluous girls in a boy's game." Catriona Drummond and Barbara Grant play their share in the game with a spirit that befits their Highland blood. The scene of all these romantic adventures is Edinburgh and the countryside thereabouts, the hero's fortunes after his captivity on the Bass Rock leading him into Holland and France, where many strange things befall him and his sweetheart, Catriona, before their faithful friend, Alan Breck, brings them all out of all danger to a safe anchorage. For its character studies, its narrative of incident and its literary style the book is a worthy sequel of its author's masterpiece, "Kidnapped." [Scribners, 12mo, $1.50.]

The Heavenly Twins, by Madam Sarah Grand, who is said to be an Englishwoman, is a book that is likely to be talked about by a few men and very many women. The purpose of the work is the elucidation of certain existing social problems which deal with heredity and the transgression of the seventh commandment, a purpose not greatly forwarded by the author's treatment, which is not construction, but destruction, and ministers to revolt rather than to reform. Briefly told, the story is this: Evadne is a young English girl of unusual mind and entirely conventional training, except for the reading she has done in private. At nineteen she marries a man of the world, much older than herself, whom she has invested with all the charm of a romantic young girl's first love. As she returns from the church on her wedding day, she finds a letter telling her of a disgraceful past in her husband's life. She escapes from him at the station, and sets out to verify the truth of the letter. There is unfortunately no difficulty in doing this, and she takes refuge with an aunt during a period of family storm and stress, in which she unwaveringly declares that she will never live with Major Colquhoun as his wife. She does, however, consent, after a few weeks, not only to live under Major Colquhoun's roof, but to go with him and his regiment to Malta, where she lived for several years with her supposed husband, and with peaceful satisfaction to herself. Then, moved by the horrible madness that afflicts one of her girl friends, who, like herself, had been deceived in the man she married, Evadne loses her healthy poise of mind and body, and becomes a brooding invalid. This threatens to become permanent, when Major —then Colonel—Colquhoun dies, and Evadne finally marries Dr. Galbraith, a physician who has nursed her back to bodily health, but who never succeeds in exorcising a morbid tendency to introspection and an occasional impulse to suicide. As to the Heavenly Twins, who are really not in the least concerned in Evadne's story, but who have a much more interesting one of their own, these two anything but heavenly creatures are delightful. To be sure, their escapades and particularly their humor are quite too grown up for children, but they are the two healthy and human figures moving across the sad and didactic background of the story, and the reader welcomes them as he does sunlight and the singing of birds and the voices of living children. [Cassell, 12mo, $1.00.]

Dr. Conan Doyle tells a good story; and his *Refugees*, the tale of a Huguenot family's experiences in France at the end of the seventeenth century and of their flight to and adventures in America, is one of his most entertaining romances. Some sticklers for historical truth may quarrel with his portraits of the great personages who surrounded the King—may question in particular his presentation of the character of Madame de Maintenon; and others may smile at some of the remarks which he puts into the mouth of the sturdy American, Amos Green, when he is "doing" Paris. But no one will deny that he has made a lively and entertaining story. The description of the foundering of the *Golden*



From "The Refugees." Copyright, 1893, by Harper & Brothers.

THE ESCAPE OF THE WOMEN.

Rod, in which the fugitives took sail for America, and the escape of Captain Ephraim Savage is ample evidence of the fertility of the author's imagination and of the boldness of his invention, while the adventures of the people of the story in America are thrilling enough to hold the most jaded reader. The book is fully and handsomely illustrated. [Harper, 12mo, $1.75.]

There are only five stories in Mrs. Deland's *Mr. Tommy Dove and other Stories*, and for some reason or other the work in them does not seem to be up to the author's highest mark. The selfish inconsiderateness of Henry Temple and his children toward the former's sister, Jane Temple, in her love affair with the village apothecary, Mr. Tommy Dove, is very well depicted. But it is impossible for the reader to arouse any interest in the fortunes of this namby-pamby youth, whose utter lack of self-respect and manliness makes him more or less of a ridiculous creature—utterly unfit to serve as the principal of a love affair. One is more inclined to think that, aside entirely from all selfish considerations of the threatened interruption to his personal comfort, Henry Temple was about right in his estimate of the chicken-hearted lover. The story of "Elizabeth" is a tale of smothered love and unselfishness, but here again the author's art barely succeeds in enlisting our sympathy for the poor girl. [Houghton, Mifflin & Co., 12mo, $1.00.]

How close and accurate an observer of human nature Robert Grant is, and in what a gentle vein of satirical humor he can comment upon its manifestations, were abundantly revealed in his "Reflections of a Married Man." No one who observed at how many points the experiences of Fred and Josephine in their early married life touched his own can fail to find entertainment and amusement in his new book, in which Mr. Grant portrays some episodes in their middle age. Its title is *The Opinions of a Philosopher*, and it is needless perhaps to say that the Philosopher's stock of wit and wisdom appears to have suffered no diminution, but to have acquired freshness, appositeness and pungency during the transition into middle life. One detects the same shrewdness, the same kindly sympathy, the same rich humor, whether Mr. Grant is describing the sensations of his hero and his wife at the Harvard-Yale football game, in which their eldest son

takes a leading part, his experiences while running for office, or his attempts to dissuade his daughter from becoming a Christian scientist. Mr. Grant has a great faculty of giving attractive form to the ideas upon a multitude of social, political and other questions that have floated vaguely about in many men's minds, seeking vainly for adequate expression. This is one of the chief reasons for the extraordinary popularity which his "Reflections" acquired; and this unusual power is felt as potently in his *Opinions of a Philosopher* as in his earlier book. Fred and Josephine are genuine type so four modern society, and their experiences and thoughts are not only very characteristic, but valuable as well, in the picture they give of contemporary manners and morals. The text is brightened by many clever little drawings by Messrs. Reinhart and Smedley, who have entered admirably into the spirit of the narrative. [Scribners, 12mo, $1.00.]

A new novel by Amelia E. Barr is entitled *A Singer from the Sea*, and has for its heroine Denas Penelles, the daughter of Cornish fisher-folk. John and Joan Penelles, her parents, are really the best-drawn characters in the book—simple and true, and strong of faith. So, too, the background of Cornish scenery and the life of the little fishing village are made to add charm and interest to parts of the story. Denas—the foolish child of wise parents—falls in love with Roland Tresham, "gentleman," who on being remonstrated with because of his idleness exclaims: "If I had been born three or four centuries ago I could have been a knight-errant or a troubadour. But, alas! in these days the knights-errant go to the Stock Exchange and the troubadours write for the newspapers." Denas, who has a wonderfully sweet voice—especially effective in the sea-songs of her native place—marries Tresham against the vehement opposition of her father. The couple go to London, where for a while Denas makes a living for both as a singer in concert halls. Then follows the record of inevitable difficulties, and of the struggle for existence, and finally the scene shifts to New York; the story closes, however, in the Cornish village where Denas was born. Like all Mrs. Barr's more serious work, the book has a high moral undertone, and is, in spite of criticisms that might be made, of decided interest. [Dodd, Mead & Co., 12mo, $1.25.]



From "The Opinions of a Philosopher."
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"YESTERDAY I GAVE HER AWAY."

It is probably unnecessary to state that Captain Charles King's latest story, *Foes in Ambush*, deals with army life. This time the scene of action is in Arizona, where "from the rising of the sun to the going down of the same anywhere south of that curdling mud-bath, the Gila, the only human beings impervious to the fierceness of its rays were the Apaches." The time of the narrative is in the "days soon after the great war of the rebellion, when men drank and swore and fought and gambled in the rough life of their exile, but obeyed, and obeyed without question, the officers appointed over them." Captain King draws a very effective picture of this life on the great desert plains. The incident which forms the basis of the story is the besieging of a little band of soldiers—prominent among whom is the inevitable but always amusing Irish sergeant—by a company of American and Mexican outlaws, who are after the contents of the paymaster's safe. It is evident that here is material for the author's skill in constructing a tale full of dangerous situations and exciting action. [Lippincott, 12mo, $1.25.]

Miss Christabel R. Coleridge has collaborated with Miss Charlotte M. Yonge in one of the latter's characteristic stories, *Strolling Players*. This is a merry, healthful, loosely constructed tale, in which Sir Lewis Willingham, having lost his small fortune, sets up a company of amateur players, consisting of himself, his



From "Jack in the Bush." Copyright, 1893, by Charles Scribner's Sons.

"HOLD TIGHT, MAX; WE'RE GOING OVER."

wife, his sisters, his cousin, his aunt, his baby and some obliging friends; who go about the country playing at the houses of other more fortunate gentry, for the income it gives them. During the progress of the players some genuine dramatic ability is disclosed in one of the sisters, and three distinct love affairs are evolved, each of which comes to a successful ending in the hearty and pleasing fashion of the English love-story. The story is bright if a little loose-jointed; almost every character has its turn at being hero or heroine, and the plot strolls more than the players. [Macmillan, 12mo, $1.00.]

The publishers of Robert Grant's "Reflections" and "Opinions" have acquired the two boys' books by him which appeared several years ago, new editions of which are now issued. Of these, *Jack Hall; or, the School Days of an American Boy*, is a fresh, buoyant, breezy, thoroughly American story of the adventures and experiences of a manly lad at a boarding school, where both his moral and physical nature is developed along healthy lines. The snowballing, boating, baseball and other contests are described with such great spirit and vividness that one feels the enthusiasm and excitement of the scenes, and easily imagines himself present at the actual sports.

Mr. Grant's companion volume, *Jack in the Bush; or, a Summer on a Salmon River*, is devoted to vacation adventures in the woods of Canada, with plenty of hunting and fishing to give liveliness to the narrative. Running the rapids, salmon fishing, bear-fighting and other incidents will prove entertaining to every boy. Both volumes are illustrated: *Jack Hall*, by F. G. Attwood, and *Jack in the Bush*, by F. T. Merrill. [Scribners, 12mo, each $1.25.]

The new volume this month in the Dryburgh edition of Scott's novels is *The Monastery*, with ten illustrations by John Williamson. (Macmillan, 8vo, $1.25.) From the Harpers comes *The Wise Woman of Inverness and Other Miscellanies*, by William Black. (12mo, 80 cents.)

The fifth volume in the series of Stories from "Scribner" is entitled *Stories of Italy*. The stories are as follows: "Espero Gorgoni, Gondolier," by F. Hopkinson Smith; "The Anatomist of the Heart," by T. R. Sullivan; "The Song of the Comforter," by John J. A'Becket, and "The House on the Hilltop," by Grace Ellery Channing. [Scribner, 16mo, paper, 50 cents; cloth, 75 cents.]

BIOGRAPHY AND HISTORY.

IN the "Foreword" to her biography of her husband, Lady Burton makes this modest statement: "I have never needed any one to point out to me that my husband was on a pedestal far above *me*, or anybody else in the world." While the public will probably politely but firmly refuse to see in Richard F. Burton qualities that would elevate him to the exalted position which he occupies in the eyes of his wife, it nevertheless remains true that he was a most interesting character and accomplished a remarkable work. His story is told by his wife, Isabel Burton, in two well-made volumes, entitled *The Life of Captain Sir Richard F. Burton, K.C.M.G., F.R.G.S.* Lady Burton goes on to say in her "Foreword" —which is decidedly vigorous in parts—that if she were sure of life she would have taken six months more to look through and sort papers and materials before beginning the biography; "because," she says, "I have five rooms full. Our books, about eight thousand, only got housed in March, 1892, and they are sorted—but not the papers and correspondence; but I fancy the public would rather have a spontaneous work sooner, than wait longer." Captain Burton was born in 1821, and the story of the first forty years of his life he afterward dictated to his wife; this part she has simply annotated. Writing in later life, Captain Burton says, "Youth is like new wine, that must be allowed to ferment freely, or it will never become clear, strong and well flavored." Acting on this principle, as a young man he managed to have himself rusticated from Oxford. Shortly after this, in 1842, he obtained a commission in the India service, and he describes with much spirit the life of an English marine in India at that time. In 1856 he became engaged to the woman who was afterward so devoted and helpful a wife. One day, when they had been engaged a few weeks, Richard appointed to come next day at four in the afternoon. "I went to bed quite happy," writes Lady Burton, "but I could not sleep at all. At two A.M. the door opened, and he came into my room. He said, 'Good-bye, my poor child. My time is up, and I have gone, but do not grieve. I shall be back in less than three years, and *I am your destiny*. Good-bye.' I sprang out of bed to the door, into the passage—there was nothing—and thence into the room of one of my brothers." Her vision was prophetic. A letter the next day informed her that Richard had left London at six o'clock the previous evening, and they were not reunited until 1859.

It was now that Captain Burton began his remarkable career as an explorer of the then utterly unknown Lake regions of Central Africa, Captain Speke accompanying him at first. Lady Burton claims that this was the first successful attempt to penetrate the far interior, and laid the foundation for others. "It was the base on which all subsequent journeys were founded; Livingstone, Cameron, Speke and Grant, Sir S. Baker, and Stanley carried it out." In 1861 Captain Burton received a small consulate on the West Coast of Africa, but even the account of his life and work at Fernando Po is interesting. A few years later he was appointed consul at Damascus, and the story of his varied and active career from this time on, as soldier, explorer, linguist, and man of letters, is one of absorbing interest. Concerning his valuable labors in these different departments, Captain Burton published a number of volumes before his death in 1891; Lady Burton hopes to prepare later two "after-volumes" containing his essays, letters, correspondence, etc. The book has a number of illustrations, including a picture of Sir Richard in his tent in Africa. [Appleton, 8vo, 2 vols., $12.00.]



From "Baroness Burdett-Coutts." A. C. McClurg & Co.

BARONESS BURDETT-COUTTS.



From "Appleton's Guide-Book to Alaska." D. Appleton & Co.

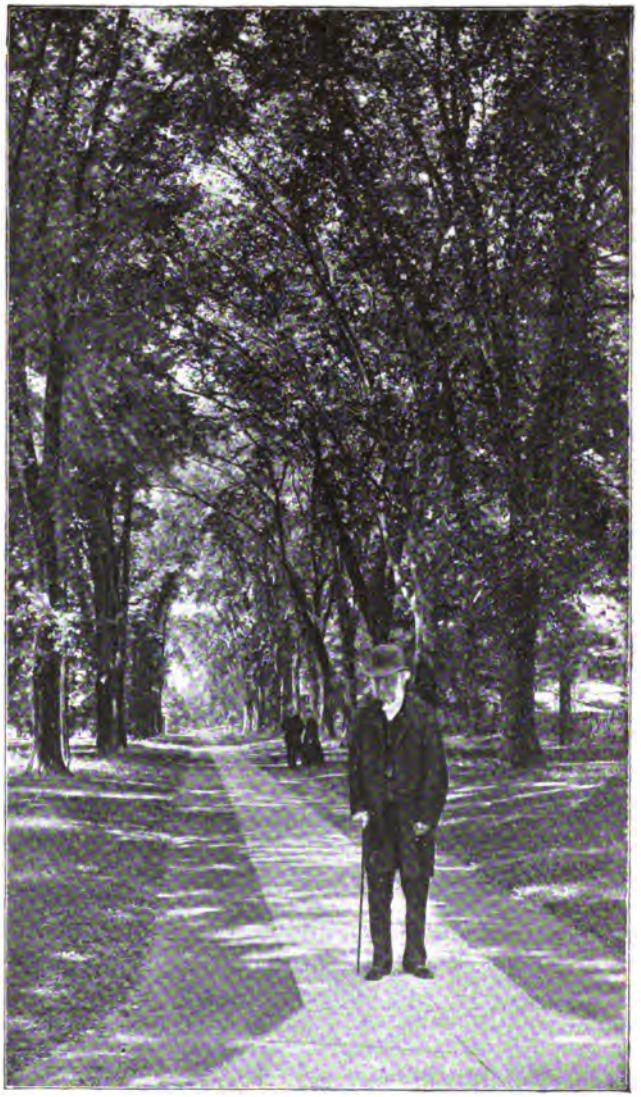
HUTLI, OR THUNDER GLACIER.

Early this year Mrs. Palmer, the President of the Board of Lady Managers of the World's Fair, addressed a letter to Her Royal Highness, Princess Mary Adelaide, Duchess of Teck, asking that some record might be prepared of the philanthropic work of the Baroness Burdett-Coutts, to be given a place in the section devoted to the Philanthropic Work of British Women, which was in charge of the Baroness Burdett-Coutts. The appeal was successful, and this record is now published in the form of a little volume entitled *Baroness Burdett-Coutts*. It describes the principal public acts of philanthropy, beneficence and charity in which the Baroness Burdett-Coutts has taken a leading part—these acts being directed to the extension of the influence of the Church of England, to educational reforms, to the erection of model dwellings for the poor, to the protection of friendless children and animals, and to the relief of poor people in all kinds of distress. It is the narrative of a noble life. [McClurg, 16mo, 75 cents.]

The first octavo volume is published of a projected work in three such volumes, *The Empire of the Tsars and the Russians*, by Anatole Leroy-Beaulieu, member of the Institute of France, and translated by Zénaïde A. Ragozin of New York. This first volume treats of "The Country and its Inhabitants." Under this general head the author makes a critical and exhaustive study, first of the physical conditions of the country—its nature, climate and soil. Next taking up the people, he discusses their race-composition and their temperament and character as affected by this, and by the geographical peculiarities of their "sixth part of the world." The author next passes to a history of their civilization (which he avows to be still incomplete), and devotes, as naturally he must, a large part of the book to a study of the social conditions of Russia—of the deep and persistent class-distinctions; of the nobility and peasantry; of the emancipation and its effect upon the land tenure of the *mir*, the family and the village communities. It is not possible briefly to do justice to a work of such magnitude and permanent value. The book will be most valuable to students of social science and of history; but so fascinating is its style and treatment of the subject that the most languid reader will not find it dull. The author's conclusions as to the future of this remarkable people may be set down in a sentence from the preface: "To show us that he has in him the stuff that goes to make a great people, all the Russian Slav needs is a chance and a couple of centuries' credit." The translating is as excellently done as the modest preface of the translator gave reason to expect it would be. [Putnam, 8vo, $3.00.]

Americans will always take a certain interest in the life of Joseph Bonaparte during his exile in this country. The story of that period is attractively told by Georges Bertin in a volume entitled *Joseph Bonaparte en Amérique*. Joseph, it will be remembered, landed in New York in September, 1815, and his manner of living, his friends, his journeyings, his correspondence, etc., from that time until his return to Europe in 1832, are very fully described by M. Bertin. The principal part of the book is concerned, of course, with Joseph's life at "Point Breeze," near Bordentown, New Jersey, where eventually he established himself as a propriétaire. Here, in a *parc* that possessed many natural beauties and afforded several fine views, he lived a life which, though it did not entirely reconcile him to his exile, must at least have had in it many elements to please and interest. There seems to have been much that was admirable and attractive in his character, and a number of the acquaintanceships formed by him in America deepened into warm and lasting friendships. Something is told of Joseph's political position, and one chapter is devoted to *la Princesse Charlotte*. In July, 1832, Joseph sailed from Philadelphia for Liverpool, and while he was by no means the most celebrated foreigner who has made this country his home for a time, M. Bertin but speaks the truth when he says, at the end of his narrative, "Joseph était arrivé exilé, fugitif, et reçu à regrets; il partit en hôte apprécié, honoré et regretté publiquement." [Librairie de la *Nouvelle Revue*, Paris, 12mo, paper.]

Every loyal son of Princeton will be interested in *Princeton Sketches: The Story of Nassau Hall*, by George R. Wallace, of the class of '91. The history of Princeton is pleasantly sketched through Colonial and Revolutionary days, the origin and growth of the halls are outlined, the development of the college before the war is dwelt upon, and then the administration of President McCosh and the later progress of the University are described at length. The narrative is brightened by an unusually large and well-printed collection of illustrations—views of the buildings and grounds, portraits, fac-similes of lottery tickets, and advertisements for the benefit of the college, etc. Altogether it is an attractive book. [Putnam, 8vo, $2.00.]



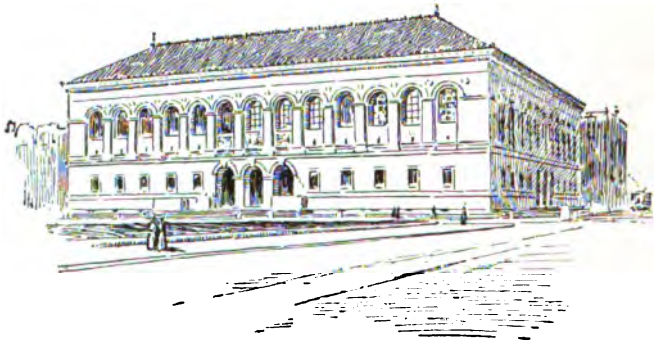
From "Princeton Sketches." G. P. Putnam's Sons.

McCosh Walk.

Professor T. F. Tout has written a comprehensive sketch of *Edward the First* in the "Twelve English Statesmen" series. He traces the formation of Edward's character from his earliest years, noting the influence of his mother, Eleanor of Provence, and the array of her French connections, upon the sturdy, wilful branch which soon overshadowed the weaker parent stem, Henry III. In clear, straightforward style Professor Tout follows young Edward through the baronial wars of the thirteenth century, through his life as a crusader, sets down the framework of his Continental policy, and shows how he planned and carried out with stubborn force the conquest and settlement of the principality of Wales. The thirteenth century was above all things the age of the lawyer and the legislator. The revived study of Roman law and the enormous growth of the universities at that period were largely due to the scholarship and zeal of the legal faculties. The lawmakers of the Church, moreover, stood side by side with those of the State; and, like Justinian, Edward was a codifier, standing at the end of a long period of legal development, and seeking to arrange and systematize what he found already done. Professor Tout says: "We shall seek in vain for anything very new or revolutionary in Edward's legislation, but his work puts him on a level with the greatest of the famous series of law-giving monarchs who adorned the thirteenth century." [Macmillan, 12mo, 60 cents.]

Professor H. F. Pelham, of Oxford University, has expanded his article on "Roman History" in the last edition of the Encyclopædia Britannica into a volume entitled *Outlines of Roman History*. The author's aim has been to give such "a sketch of the general course of Roman history as might enable the reader to follow the main lines of movement, and grasp the characteristic features of the different periods." More than half of the book is devoted to the period extending from the tribunate of the elder Gracchus to the fall of Nero (133 B.C.–69 A.D.), the author being of the opinion that this is the period which it is most necessary for a student of Roman history to understand, and the one which is most fully illustrated by the extant ancient literature. The list of modern authorities referred to is a valuable addition to the text, and there are four maps of the Roman Empire at different periods. [Putnams, 12mo, $1.75.]

The latest volume in the Great Commanders Series bears the title *General Greene*, and is written by Francis Vinton Greene. It was of General Greene that Sparks said, "He may justly be regarded as the most extraordinary man in the Army of the Revolution." Washington and Greene were the only generals at Boston who served through the eight years of the war, so that the story of Greene's life is to a large extent the story of the Revolution. Nathaniel Greene was born in 1742, and in 1770 his father put him in charge of a forge and mill at Coventry, Rhode Island. During the same year he was elected to the General Assembly, and was subsequently re-elected three times. His connection with the Revolution really began when, in 1774, he became a private in the Kentish Guards. Soon, after actual hostilities began, Greene's intimate relations with Washington commenced, and the latter's dependence upon him was a tribute to Greene's character and to the soundness of his judgment in military affairs. He was very intimate also with Alexander Hamilton, and even after Greene's death Hamilton was at all times his stanch adherent and admirer. In 1780, after he had been for more than five years Washington's right-hand, Greene was given command of what was known as the "Southern Army." At that time he had been in every battle in which Washington had commanded, with the single exception of White Plains. From this moment until the end of the war he was one of the most prominent figures of Revolutionary history. He died in 1786, at the early age of forty-four. Within the limits allowed him, General Greene's biographer has written an entirely satisfactory account of his life and work. Nathaniel Greene's personal character was very attractive. "He had a



From "Boston Illustrated." Houghton, Mifflin & Co.

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frank, confiding, loyal nature, above petty meanness of any sort. Taken all in all, he was a fine type of that sturdy New England manhood which has been so potent in shaping the destinies of the Western world." [Appleton, 12mo, $1.50.]

At once discriminating and extremely sympathetic is this volume on *Thomas Jefferson*, by James Schouler, LL.D., in the Makers of America Series. The study of this great American as aristocrat, statesman, diplomat and man of letters is comprehensive and, in the main, just. There is no attempt at a striking or picturesque presentation of Jefferson's place or character. There is no critical discussion of measures, and but little of men. The aim of the author is to relate, in easy narrative, the services of this far-seeing statesman to his country and to his time. Dr. Schouler says: "Jefferson's original character, in short, has powerfully contributed in forming that of his country. Liberal education, liberal politics, liberal religion; a free press; America for Americans; faith in the simple arts of peace, in science, in material progress, in popular rule, in honesty, in government economics; no kings, no caste, room for the oppressed of all climes; hostility to monopolies, the divorce of government from banks, from pet corporations and from every form of paternalism; . . . faith in the indefinite expansion of this Union and of the practice of self-government upon this continent; . . . all this is Jeffersonism." It is a book intended for popular reading rather than for students, and has been well planned and well executed. [Dodd, Mead & Co., 12mo, $1.00.]

NEW BOOKS ON VARIED TOPICS.

PASTOR CH. PIEPENBRING'S book, which has been translated from the French by Professor H. G. Mitchell, under the title *Theology of the Old Testament*, was published originally in Paris in 1886. At that time it did not attract much attention even in Europe. In 1888, however, it was brought to the attention of the American public by a very favorable notice in the *Presbyterian Review*. Professor Mitchell, of the Boston University, was so pleased with its style, its clearness and simplicity, and so attracted by a certain frankness and fearlessness—the evident outgrowth of a sincere Christian faith—that he got M. Piepenbring's permission to translate the work into English; "convinced that a book written in such a spirit, even if it sometimes yielded more than was necessary, could not but further the cause of religion." Though actively engaged in the duties of a Christian minister, M. Piepenbring has found time to do considerable literary work. Besides other contributions to periodicals, he has written for the *Revue de l'Histoire des Religions* (Paris) a series of articles, chapters from a forthcoming History of Israel, and he has in preparation a Theology of the New Testament. After an introduction, in which the author unfolds his method and fixes the date of the literature of the Old Testament, he proceeds to discuss his subject under three periods, characterized respectively by what may be called Mosaism, Prophetism and Levitism, and under each of these general divisions, in their proper order, he treats the topics belonging to Biblical theology so far as they become prominent. The treatment is scholarly, and while, as has been said, the author is perfectly outspoken, the whole tone of the book is devout. [Thomas Y. Crowell & Co., 12mo, $1.75.]

Up to the present writing three pretty little volumes have been published in the Distaff Series, which is intended to give a survey of the achievements in periodical literature of the women of the State of New York, the subjects being poetry, fiction, art, philanthropy, education, etc. The first volume, *Woman and the Higher Education*, edited by Anna C. Brackett, contained papers, reprinted from various sources, by Mrs. Emma Willard, Mrs. Emma C. Embury, Professor Maria Mitchell, Mrs. L. G. Runkle, Mrs. Alice F. Palmer, Professor Lucy M. Salmon, and the editor, the volume bringing into strong light the great change that has taken place in the relation of woman to the higher education in this century. The second volume in the series was *The Literature of Philanthropy*, the editor, Frances A. Goodale, bringing together many interesting essays upon various phases of this subject. The third volume is *Early Prose and Verse*, edited by Alice Morse Earle and Emily Ellsworth Ford, and containing many entertaining selections from the women letter-writers, essayists and poets of revolutionary and later days. [Harpers, 16mo, each $1.00.]

Concerning the scope of his volume, *The Newer Religious Thinking*, David Nelson

Beach says: "The newer religious thinking here spoken of is not mine, nor any other man's, nor that of any institution, or school, or division of Christendom. It is a world movement. It is the lineal descendant of world movements older than Abraham. I have not attempted to define it except in the most general way, nor to compass it, but only to speak sympathetically and suggestively of it." The author's view of this newer thinking, and his manner of treating it, are best indicated by the headings of some of the chapters, for example: "Its Hunger after God," "Its Passion for Men," "Its Thought of Nature, History, Life," "Its Idea of the Bible," "Christ its Centre." Dr. Beach is a Congregational minister of Cambridge, Mass., and the book is made up largely of sermons preached by him during the winter of 1892. [Little, Brown & Co., 12mo, $1.25.]

A Guide to Old and New Lace in Italy Exhibited at Chicago in 1893, by Cora A. Slocomb di Brazza, is something more than a guide-book descriptive of the collection of antique laces from all parts of the world exhibited in the Italian section of the Woman's Building, at the World's Columbian Exposition. It begins with a description of the different kinds of lace-like fabrics, and has a sufficiently complete history of lace from its origin to the present day. There are biographical sketches of many of the artists in lace, and a list of the books shown in connection with the exhibit of laces. Most interesting of all, it contains descriptive notices of all the Lace Schools and Manufactories in Italy founded or directed by women. [W. B. Conkey Co., 12mo, cloth, $1.00; paper, 50 cents.]

The increased study during recent years of hypnotism, spiritism, and kindred subjects gives to Mr. Thomson Jay Hudson's book on *The Law of Psychic Phenomena* a more than usual interest. If, in the opinion of those competent to decide, the author proves the hypothesis which forms the basis of his book (and his MS. has been endorsed by several specialists of recognized reputation), that all phenomena designated by the name of hypnotism, mesmerism, spiritism, etc., are to be referred to some general law which correlates all, and removes the whole subject "from the realm of the supernatural," he is to be congratulated upon having written a most valuable treatise. [McClurg, 12mo, $1.50.]

The author of "The Trees of Northeastern America," Charles S. Newhall, has published another volume, in which he studies *The Shrubs of Northeastern America*. The shrubs described are those which are found native in Canada and the United States, east of the Mississippi, and north of the latitude of Southern Pennsylvania. The most valuable part of the book consists of three "Guides," arranged for use in reference to the flowers, the leaves, and the fruit. The descriptions are scientific but not technical, and there is a sufficiently full list of families and of genera. The book is fully illustrated. [Putnams, 12mo, $2.50.]

NEW BOOKS AND NEW EDITIONS.

A new and cheaper edition is announced as in preparation by the Scribners of Mrs. C. H. Stranahan's admirable "History of French Painting." [Illustrated, 8vo, $3.50.]

We have received a very pretty reprint of Miss Sheppard's *Counterparts*, a book which was one of the literary successes of the last generation, and which, in spite of its faults, well deserves republication. Mr. George P. Upton writes an introduction. [McClurg, 2 vols., 12mo, $2.50.]

There recently appeared a new University Manual entitled *Logic, Inductive and Deductive*, by William Minto, late Professor of Logic and Literature in the University of Aberdeen. The book not only gives a historical survey of the science of Logic, but attempts successfully to simplify its principles and to render them clear to the student and reader. [Scribners, 12mo, $1.25 *net*.]

A new edition, rewritten and liberally supplied with drawings of public buildings, etc., of *Boston Illustrated*, is received. The work has been prepared by Edwin M. Bacon, a painstaking editor of wide knowledge and fine taste, who has incorporated in it a great deal of historical, literary, personal and other information. The maps and the full index add much to the value of the book. [Houghton, Mifflin & Co., 8vo, paper, 50 cents.]

Volume seventy of The International Scientific Series is a *Handbook of Greek and Latin Palæography*, by Edward Maunde Thompson, who states that his work is to be regarded as an introduction to the study of the subject, indicating the different branches into which it is divided, and suggesting the lines to be followed, rather than as an attempt at full instruction. There are several tables of Greek and Latin alphabets at different periods. [Appleton, 12mo, $2.00.]

Miss E. R. Scidmore is an accepted authority on matters relating to Alaska and the Northwest coast, and *Appleton's Guide-Book to*

Alaska could not have been put into more competent hands. Aside from its value as a handbook for travellers, it is particularly interesting just now from the fact that it contains much historical matter relating to Behring Sea, including particulars of the negotiations for the international protection of the seals. The volume is fully illustrated, and has among its maps several that have been made for it by recent explorers. [Appleton, 12mo, $1.25.]

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

718.—What is the origin of the word "Aurania," the name of one of the steamers of the Cunard Line? G. H. S.

The naming of the ship was intended as a compliment to the State of New York. More than two and a half centuries ago the Dutch erected Fort Orange, or Oranje, on the present site of Albany. Several historical works have given the word as Aurania, and this form, as its termination is that adopted for all ship names of the Cunard Line, was taken for the steamer.

719.— (1) Can you tell me if a novel of Ainsworth's, "The Admirable Crichton," is now in print? (2) Please mention some good history of France—fuller than a school book, but one not a library in itself. L. J. C.

(1) It is published by Routledge, $1.25. (2) Your restrictions make the question difficult. Try Michelet's, which is in two volumes.

720.—Three or four years since the New York *Tribune* reviewed a book relating to Shakespeare's personality and life, which was, I believe, intended to present both in an entirely new light. Will you kindly give me the title of the book, author's name, and name of publisher? H. E. V. L.

You probably refer to a book entitled "William Shakespeare Portrayed by Himself: a revelation of the poet in the career and character of one of his own dramatic heroes," by Robert Waters; Worthington & Co. (1888). Mr. Waters identifies Shakespeare with the character of Prince Hal, afterward Henry V.

721.—Will you kindly tell me, if possible, the number of words contained in Shakespeare's vocabulary? M. W. A.

Somewhat over ten thousand, if we remember correctly.

722.—Will you tell me something of Julian Ralph? Is the name a pseudonym? G. M.

That is his real name. We have no more information about him than we gave in answer to a similar query in THE BOOK BUYER for August, 1892.

723.—Will some one be kind enough to inform me in what poem, novel, or play appears the character Amy Wentworth? W. L. B.

In a poem by Whittier, which bears that title.

724.—I would like to know the author of "The Devil's Visit," copyrighted in 1891, and published in New York by the Excelsior Publishing Co. Do you think that James Russell Lowell is the author? S. M. F.

We do not know who wrote it, but it is very certain that Lowell did not.

725.—Can you or any of your correspondents inform me who was the "M. Cleaveland, Esq.," named on title-page of the work as translator of "The Flowers Personified," published by R. Martin, New York, and illustrated by Grandville? Also, who was the writer of the original sketches (the introduction was by Alphonse Karr), and about what time they were published? The volume which I have seen bears no date, and, though it specifies "first series," I am uncertain as to whether more than the one volume was published. T. F. M.

726—I have in my possession a book published by J. Cundall (London, 1847) entitled

"Miss Simmons' Début," names of author and illustrator not given. Any information as to it would be gratefully received by E. J. P.

727.—Please give the source of the following quotations:

"Time was made for slaves."

"Deep in the silent waters,
A thousand fathoms low." C. L.

728.—(1) Will you kindly tell me something of Jessie Fothergill, author of "The First Violin"? (2) Is Grace King an assumed name? (3) Are reputable newspapers in the habit of returning "unavailable" manuscript, when the necessary stamps are enclosed? (4) Have Lilian Whiting's papers or poems ever been printed in book-form? M. P. S.

(1) She was a native of Manchester, England, and died in London two years ago at the age of thirty-five. She wrote about a dozen novels, including "Kith and Kin," "Peril," "One of Three," and "A March in the Ranks." (2) No; her full name is Grace Elizabeth King, and she is a native of New Orleans. (3) Yes. (4) We cannot learn that they have.

ANSWERS.

684.—The lines referred to are from a short poem called the "Old Year," by Sarah Barnwell Elliott, author of "Jerry" and "John Paget" E. H. S.

707.—It is asserted in your August number, answers to "Queries," that "The Tsar's Window" was written by Mrs. Lucy Hamilton (Jones) Hooper, wife of Robert N. Hooper, U. S. Vice-Consul-General at Paris. Not so. "The Tsar's Window" was a "No Name Novel." R. B.

712.—The quotation is from poem No. 7 of Wordsworth's "Poems Founded on the Affections," which begins:

"Strange fits of passion have I known." A. D. A.

715.—"The Wonderful Sack" was written by J. T. Trowbridge and published in "Our Young Folks" for May, 1865. A. E. T.

Answered also by E. F. and C. T. H.

716.—The poem was written by Mrs. Josephine Hunt Woods, of Washington, D. C. She died about 1865. J. V. A. H.

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From the Boston Herald.

The New York COMMERCIAL ADVERTISER, which now has the distinction of being the oldest New York newspaper, celebrates the second anniversary of its proprietorship in its present hands by the publication of a very handsome twenty-four page number. It appears on this occasion in a new typographical dress, and with several features of special interest, included in which are some fine engravings appropriate to Memorial Day, with interesting reminiscences connected with the War of the Rebellion. The really unique point is, however, a fac-simile of one of the pages of the first copy of the journal ever issued. There is much that is interesting as regards the history of the paper furnished. As a record of the past and a chronicle of the present it is alike worthy of attention. Colonel John A. Cockerill, its present editor, is one of the most accomplished and resourceful journalists in the country.

A Hundred Birthdays.

From the Chicago Times.

The New York COMMERCIAL ADVERTISER celebrated its second birthday under the management of Col. Cockerill last Monday. An interesting feature of the twenty-four-page anniversary number is the reproduction in fac-simile of the first page of the first issue of the paper which made its modest bow to the people of New York October 2, 1797. Just why a paper with something in the neighborhood of a hundred birthdays to its credit should be celebrating only its second anniversary must be left to Col. Cockerill to explain, but it is doubtless true that under his virile editorship and the very enterprising business management of Charles E. Hasbrook the COMMERCIAL ADVERTISER has developed more in the last two years than it did in the twoscore years previous.

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To these six numbers of THE FORUM the following are only a part of the distinguished contributors:

PROFESSOR JAMES BRYCE, author of "The American Commonwealth."
CAPTAIN A. H. MAHAN, author of "The Influence of Sea-Power on History," etc.
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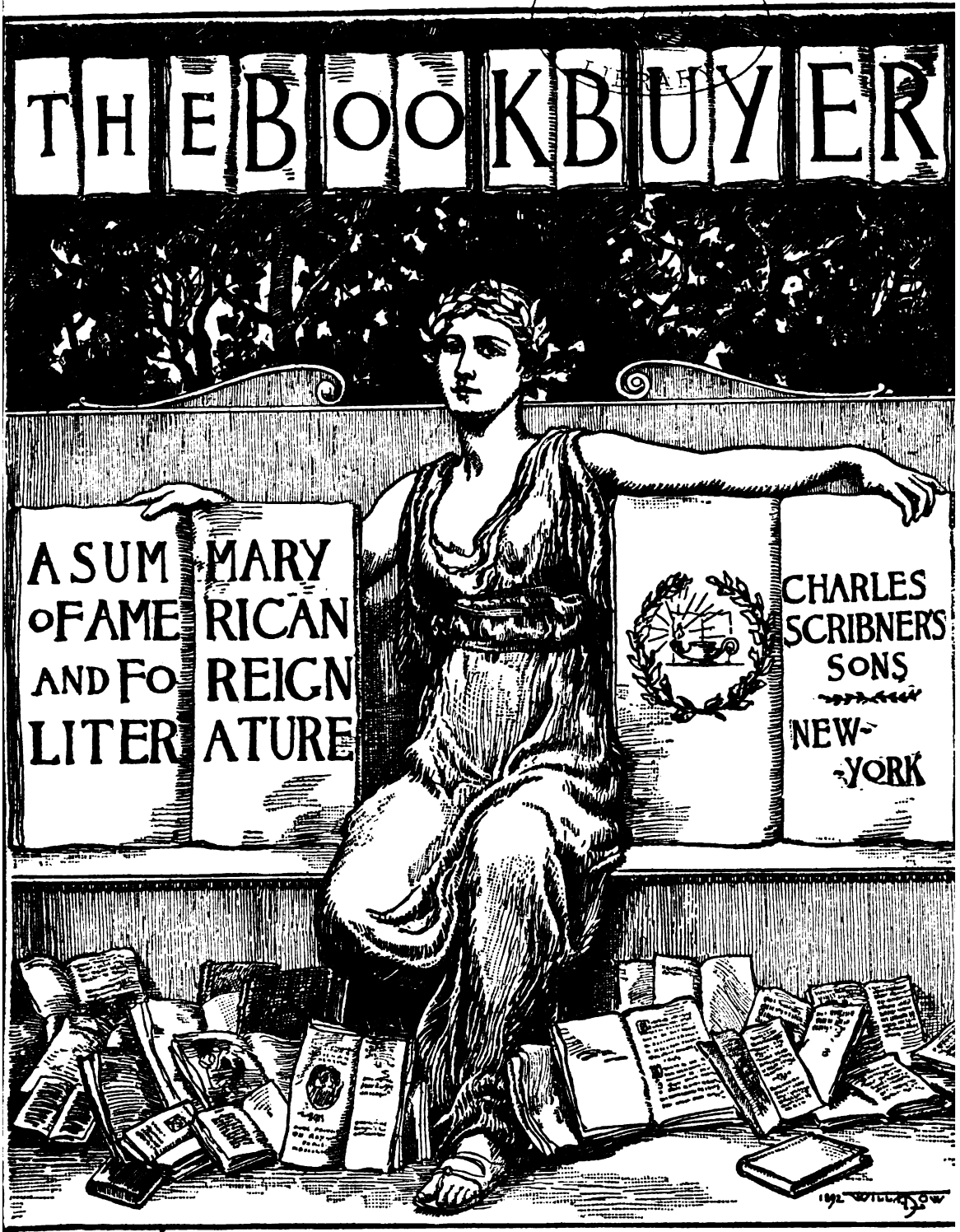


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VOL. X. NEW YORK, OCTOBER, 1893. No. 9.

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ROBERT FREDERICK BLUM.

MR. ROBERT FREDERICK BLUM, painter and illustrator, President of the Painters in Pastel, member of the Society of American Artists, Water-Color Society, and youngest and newest member of the National Academy of Design, was born in Cincinnati in 1857, and is therefore in his thirty-seventh year. Though more widely known as an illustrator, his development as a painter and his success in this higher branch of art should permit of his being spoken of as a painter first and as an illustrator in the second place, appreciating duly that it is in the latter capacity that the readers of THE BOOK BUYER are more directly interested in him.

The "Queen City of the West," by which name Cincinnati is possibly still known to this generation, was good enough to discourage all genuine talent, thereby compelling such freaks of nature to "go East," contrary to the traditional advice to young men. The Philadelphia Centennial Exposition, with its deluge of pictures, attracted many visitors that were curious and not a few that were interested; but none could have rejoiced more deeply than did young Blum when his hunger for art was to be treated with a visit to our first World's Fair. Already well fed with the contemplation of such works as were shown in his native town, especially examples of the Roman-Spanish school—Fortuny, Boldini, Madrazo, Rico and others—the young artist was enabled, in this universal exhibition, to study these men and others at their very best; and, too, as he himself has written:* "The magnificent Japanese display . . . augmented the wild desire that had grown up in me to some day visit this country of art."

Some nine months were spent in Philadelphia, where in the Academy of Design a fair opportunity was found to draw from the nude. But while young Blum's efforts were discouraged by the professors and teachers on account of his lack of deference to academic traditions, this did not affect his diligence or alter his purpose. On his return to Cincinnati, his affectionate parent, misguided by an over-zealous desire to provide for the welfare of his only boy, disapproved the results that were shown. This was very discouraging to the lad. He refused to accept help that would enable him to acquire an academic training. Finally it came about that another trip East was permitted, which, in 1879, led to the first comfortable remuneration and prospective independence. Mr. A. W. Drake, the then Art Editor of *Scribner's Monthly*, was the first to recognize the merit of this work, which was easily ahead of the time. It attracted general

* "An Artist in Japan," *Scribner's Magazine*, April, May and June, 1893.

attention and elicited severe criticism, as well as unbounded praise. Now follow the almost yearly trips to Europe, the first being rather extended. Blum's pen drawings, dated at Venice, 1880, were more generally liked, but few appreciated their importance, nothing of like merit having since appeared, with all the progress pen-and-ink drawing has made. Many superb notes in water-color were also made, especially during the following visit, in 1881. The beauty of these drawings is only now beginning to be appreciated by the picture-buyer, whose belated judgment means dollars and cents at least to the artist.

In 1882 we find young Blum in Toledo and Madrid, where paintings, illustrations and a few copies were made. On his return, pastel painting and decorating were essayed. The results of his first efforts in decorating a private residence added much to the success of the now rising artist. Holland was visited next, in 1884, from whose cheerless winter he partly escapes by again returning to Venice. The winter of the following year was spent in New York City; in the spring Venice again attracts his love for sunshine. It is the only spot where work seemingly resolves itself into a succession of holidays, notwithstanding occasional and protracted illness, with complimentary hues of blueness perfecting the combination. The "Lace-Makers" shown at the Prize Fund Exhibition in 1887 was one of the more ambitious results achieved. During one of his visits to Venice he painted the "Bead-Stringers," shown at the Academy, causing his election as an Associate. After two years' work in New York City the last journey to Holland and Venice was made.

In May of 1890 he started for Japan to illustrate Sir Edwin Arnold's "Japonica." He returned in October, 1892. The delightful drawings he gave us are of the highest order, and are so generally accepted as such that not to have seen them, or to suggest the presence of possible error in his work from an artistic or subjective point of view, would easily argue one very far behind in matters of illustrated monthly publications. Here we have an art that is more than the equal of the literary force given out. At the Exposition Universelle in Paris, 1889, Mr. Blum's earlier work had already earned for him the very highest award; his "Lace-Makers" also received a medal.

His career in general as a painter in every medium known and as an illustrator had been such that he succeeded in whetting the appetites of artists and even critics, so that his absence from exhibitions (which was ever more frequent than his presence) always caused remark. The few who knew him among the members of the Society of American Artists, and especially William M. Chase, who watched young Blum with extreme interest and with much genuine sympathy, were never disturbed. Blum's intense nature had suffered much, not to say excessively, from the half-hearted reception his efforts had so often met with. This lack of appreciation, however, seemed to increase his determination to work out his own ideas and to win success through his own efforts. These were the traits that kept him from all schools and have developed in him a painter and an illustrator remarkably free from any one-sided influence, so sadly prevalent in this generation. His most ambitious canvas, "The Ameya," shown at the last Academy exhibition, caused his election to full membership. It would be difficult to find another painter who with but two pictures stepped into a like position. The Academy honored itself greatly by this one show of admiration and confidence. It was a well-earned election, for it may be said, with due respect for the ability of many others, that the "Ameya" is a performance that is more destined to help mark an era in the success of our art as compared with that of Europe than most anything we have yet seen. As an illustrator, Blum has no superior, granting that Abbey, Frost and Smedley occupy the same rank, each on very different lines.

In summing up the characteristics of Mr. Blum we can easily combine his work and his personality in several vital points. He is natural and graceful in every way, and is as incapable of inartistic work as he is simple and unaffected in his doings. He is conservative to a degree, genial in manner, yet slow in making new friends, being too much occupied with his

work and with his health, which tends to keep him at home. He is somewhat above medium height and of slender build; fair, and with piercing blue-gray eyes; conspicuously natural and easy in his movements and of that order of men of whom we say: "They look like their work." He loves sunshine in life and art, and it is the cheerful that most readily awakens his spirits. While in his illustrative work he will insist on due regard for the subjective, his regard for an artistic performance in the first place is characterized so strongly that we cannot fail to notice it. How many of us have looked at his work and in admiration of its artistic excellence have overlooked the subjective matter, and yet on second look have found his adherence to the text absolute. Herein lies the secret of his success, and herein others may endeavor to aspire to reach that goal which but few can hope to approach as did Mr. Blum. A careful study of "An Artist in Japan" and its accompanying illustrations will repay the student in many ways. What could be more easy and natural than this, his first essay as a writer? The extreme delicacy of many of his drawings has often been the cause of unsatisfactory results in photo-processing them. This, of course, escapes the knowledge of those who have not seen the originals. It is the very best that can be had, but if we want Blum at his best, process engraving must experience a decided advance. Let us hope that our enterprising electrotypers and photo-process engravers may soon succeed in giving us direct clean whites and the delicate first removes from it.

W. J. Baer.

Several volumes of essays are in preparation for early publication by the Scribners—"Windfalls of Observation," by Edward S. Martin, a series of papers, shrewd, humorous and very modern in literary tone, with a distinct "Roundabout," though at the same time thoroughly American, flavor; "Stelligeri, and Other Essays Concerning America," by Professor Barrett Wendell, of Harvard University; "An Old Master, and Other Political Essays," by Woodrow Wilson; and "The Sunny Days of Youth," by the author of "How to be Happy though Married," a volume both entertaining and helpful.

LITERARY AFFAIRS IN BOSTON.

BOSTON, September 15, 1893.



FANCY that the appearance in October of "Comic Tragedies," the volume of plays with which the "Little Women" used to delight their leisure, will bring about a new passion for amateur theatricals in the minds of the rising generation. Perhaps, indeed, this may be the first impulse toward a dramatic renaissance—the attempt to raise up a national drama through the ill-starred and mismanaged Theatre of Arts and Letters having come to naught. I fancy that there are few children who are bred in a bookish atmosphere who have not done more or less of this sort of thing, and in turning over the leaves of an advance copy of this book, I seemed almost to be learning once more my part in the plays which we gave in the old play-room at home. I have in my youth been guilty of much the same sort of high-flown and imitative tragedy as that which one reads here, and I recall so vividly the fun of it all, that perhaps the strongest impression the volume made was a half-humorous, half-envious regret for the old days, when an enormous wooden butter-bowl was an enchanted skiff in which with some dexterity one could wriggle across the stage to sing a serenade beneath the window of a brown paper castle, under the eyes of his mistress, insecurely perched on a heap of boxes behind the frail wall; when the side of a crockery crate was alternately the grating of a dungeon and a massive portcullis, and when, above all, the ardent, youthful fancy made the setting as satisfactory to the auditors as was the incomplete furnishing of the Shakespearian stage to the imaginative audiences for which the greatest dramatic masterpieces in the world were written.

Another book which is to be published in Boston in October, "Brothers and Strangers," introduces a new novelist to the American reader. I do not, in the least, know who Agnes Blake Poor is, and in "Brothers and Strangers" she has not written a masterpiece; but she has shown that she is capable of writing an interesting, simple story, and that she is accustomed

to study life. The vice of going to books for inspiration instead of to nature and to life is not as common as it was in the days of our respected fathers and mothers, perhaps, but it is by no means extinct; so that when a writer in a first book shows the power of getting an inspiration direct from the real thing, the fact is to be noted with satisfaction.

That this is an age of advertising is often enough said, and one does not have to go far afield to find instances and illustrations. The weekly papers are a sufficiently striking example of the way in which advertisements pay. There are several of these journals in Boston which are profitable pieces of property entirely on account of their advertising columns. The effect of this state of things upon the disinterested attitude of the editorial and literary columns is evident, and it is perhaps not to be wondered at that literature goes forward in every other department in this country more rapidly than it does in criticism, when so large a bulk of reviews and notices appear in the columns of the weekly papers all over the country.

It was not of the advertising in newspapers, however, that I was about to speak. An enterprising young man of letters in Boston has gone a step further. That he is a young man of some cleverness is to be inferred from the fact that he had a novel accepted for publication by a well-known house; and that he is a man of some education may or may not follow from the fact that he possesses a diploma from a prominent college, which it would, perhaps, be invidious to mention. That he is likely to get on would seem to be evident from his enterprise.

His novel having been accepted, the young man armed himself with the letter from his publishers, and visited a representative of a much-advertising champagne firm.

"You see from this letter," he said in substance, "that I am to have a novel published by a first-class house. It is a society story, and it is likely to be read by just the sort of folk that you want to reach. Now, what will you give me to have your wine spoken of in it, as being praised at the Somerset Club?"

The proposition was novel, but it was one which, on the whole, commended itself to the agents, and after some conversation they agreed to give the young author a very pretty sum for advertising their wine in his forthcoming book. They specified, however, that they would pay nothing until the book was actually published, and with this the author expressed himself perfectly satisfied.

So far, all had gone well; but unluckily for the enterprising novelist, the bookkeeper of the wine merchants has a brother who is employed in a similar capacity in the house of the publishers who had accepted the manuscript upon which the arrangement had been founded. In a moment of indiscreet confidence, the former bookkeeper related the arrangement to his brother as an astonishingly good joke on the publishing house. The second bookkeeper felt his loyalty or his pride, or some other emotion, so swell within him that he could not rest until he had in turn confided the story to his employers. The result may be readily imagined. The author received his manuscript back with a polite note stating that he had made a mistake in supposing that the publishing house was an advertising agency; and the whole scheme came to naught, at least for the time being.

The last touch in this singular story was a rather impudent note, which the novelist wrote to the publishers, in which he remarked that as he had observed that the publishers put advertisements, for which they were paid, into the extra leaves of the books they published, he was unable to see why the men who wrote the books should not turn a penny by putting into the books themselves advertisements which hurt nobody. The argument did not convince anybody, it is true; but it illustrates the spirit of a certain class of young writers in a manner which struck me as being something unique.

It is distinctly asserted that the intellectual fad in Boston for the coming winter is to be the Bourget cult. It probably was with no especial thought of instituting anything of this sort that M. Bourget came over to visit this country and to see the World's Fair, but this is the result. The young women who of old wandered down the lanes, in Stedman's phrase, with Darwin, Huxley, and Spencer under their

arms, now carry Bourget instead, and read him without a blush. This is more than some of their brothers are yet able to do. However, there is no denying the enormous cleverness of the man, and since it has pleased the fair sex to be pleased with him, there is nothing for it but to bow down and be thankful that for once the object of the idolatry of the hour has really literary qualities worthy to command profound admiration. To inquire too curiously whether these are the qualities which are appreciated by those who promote the cult would, I am afraid, savor of cynicism. *Arlo Bates.*

GENERAL LEW. WALLACE.

A RECENT number of *Harper's Weekly* contained a long interview with the author of "Ben Hur," "The Fair God," and "The Prince of India," with a photograph, which is reproduced herewith. According to this article, General Wallace was born at Brookville, Franklin County, Ind., on April 10th, 1827, which makes him in his sixty-seventh year. At the time of the Revolution his family, which originally settled in Virginia, consisted of four brothers. Of these one died on a British prison ship in New York Harbor and two were killed in battle. The remaining brother, General Wallace's great-grandfather, settled in Pennsylvania, and later moved to Cincinnati, where he established the first newspaper of the place, the *Liberty Hall Gazette*, afterward the Cincinnati *Gazette* and now the *Commercial Gazette.*

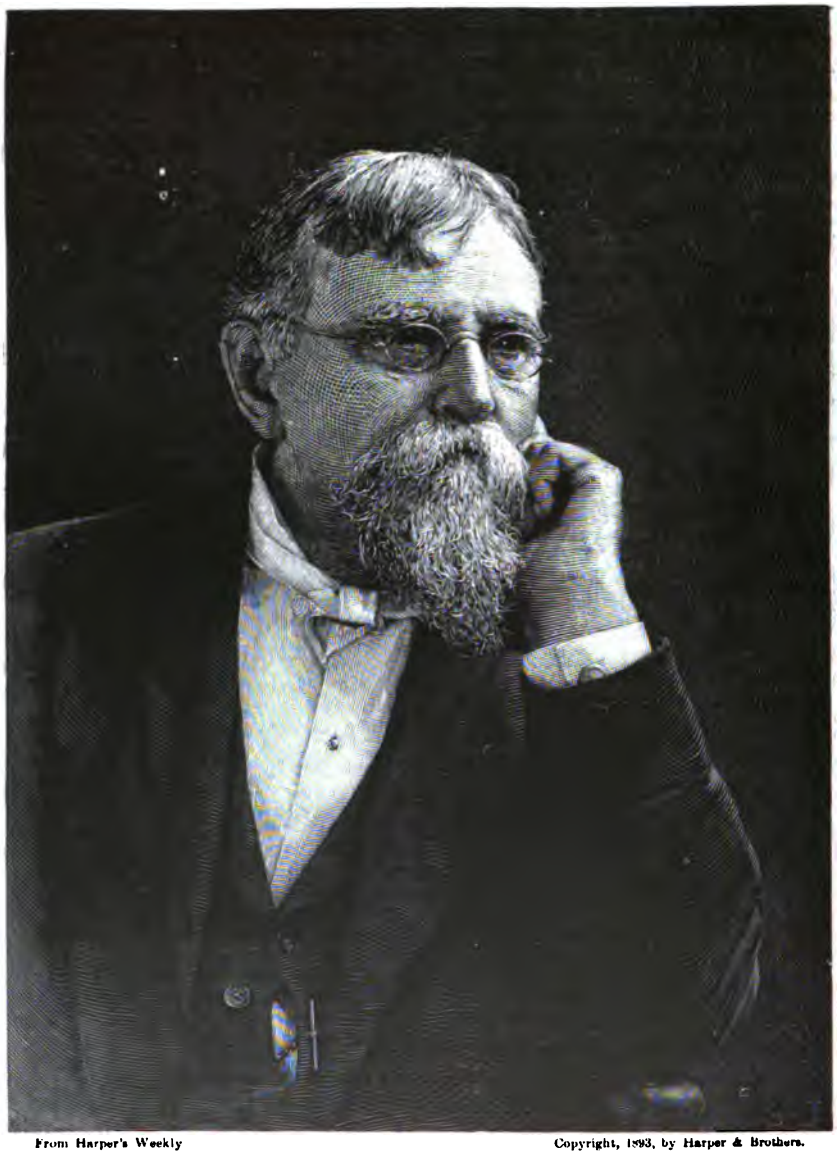
Through the influence of General William Henry Harrison, General Wallace's father went to West Point, and served for several years at the Academy as Assistant Professor of Mathematics. Leaving the army, he went to Brookville, Ind., and studied law, taking a prominent part in politics, being twice elected Lieutenant-Governor and once Governor of the State. The family moved to Indianapolis, which has been the home of the family ever since, General Wallace living at Crawfordsville, two hours away.

General Wallace's youth was somewhat turbulent. Some of his adventures he describes as follows:

"As for me, I cannot say I was a model boy. As a matter-of-fact, as I grew up and my love of adventure and of mischief asserted itself, I became a terror to the community, and my activity did not cease with the daylight.

"Very fortunately for me I was a passionate reader, and my father had a good library, which I read with the eagerness of an omnivorous boy, though, of course, I had my favorites, of which a prime one was 'Plutarch's Lives.' I skipped the parallels, I must own, but I lost none of the stories; and when I went away, as I often did for two or three weeks at a time, with a dog and a gun, on excursions, during which I lived with the farmers, who all knew me, a volume of Plutarch was apt to be my other companion. As you may imagine, this course of life was inconsistent with a regular education. At ten I made a scholastic experiment, but it was not successful. My elder brother was already entered at Wabash College, and it occurred to me that it would be a good thing to join him. So I joined him by running away; but the studies naturally demanded both more maturity of mind and previous preparation than an idle boy of ten could possess, and at the end of three months I terminated my academic career by running away again and resuming my nomadic life.

"Of course this could not last forever, loth as I might be to have it come to an end. When I was sixteen my father called a halt and a conference. He showed me the twelve years' school bills that he had paid for me while I had not had a year's schooling in all, and said that he had done his duty in providing for me these advantages by which I had not profited, and that now it was time to make provision for myself. I recognized the justice of his position, but the outlook was not bright. My interests and my ambitions had been too various to admit of my mastering anything. I wanted, among other things, to be a soldier, a writer, and a painter, and I had made essays in these two latter directions. I had always been sketching, as well as scribbling, and perhaps I had a talent for art, though it was not a talent easy to cultivate in that time and place. After I had done what I could without instruction in black and white, I aspired to color, and confided my aspirations to the one professional artist that Indianapolis then possessed. His name was Cox. He gave me some pigments, but they



From Harper's Weekly

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GENERAL LEW. WALLACE.

were dry, and I must have oils. Luckily there was a person ill in our house, and the doctor had prescribed castor oil. I confiscated the medicine in the interest of art, and pursued my work. It was a portrait of Black Hawk the Indian chief. He was a hideous old ruffian, with very strongly marked features and only one eye, so that it was difficult to make a portrait of him that would not be recognizable. When the abstraction of the oil was discovered and traced to me, in answer to my mother's inquiry what I had done with it I produced the work of art in which the medicine was incorporated, and she at least thought it a success."

General Wallace describes at length his experiences in the Mexican War and in the

Rebellion, and speaks as follows, in reply to the inquiry as to what relation his appointment as Minister to Turkey had to his new book, "The Prince of India:"

"Why, I may almost say I was sent to Constantinople to write that book. When General Garfield became President he offered me, in the first place, a mission in South America, which I declined; but when the Turkish mission was offered, I felt the charm that Constantinople must have for every romantic mind. I had become acquainted with the President in the army, and he had read 'Ben Hur,' and liked it. As I was coming away from my visit of acknowledgment at the White House, he put his arm over my shoulder in his cordial boyish way, and said: 'I expect another book out of you. Your official duties will not be too onerous to allow you to write it. Locate it in Constantinople.' That was, of course, agreeable and a main consideration in accepting the place. The capture of Constantinople by the Turks is one of the most striking events in the history of the East, and one of the most striking in the history of the world. There could not be a finer setting for a historical romance."

"Picciola," translated from the French of X. B. Saintine, with over one hundred drawings by J. F. Gueldry, will be one of the Appletons' attractive holiday books. The same firm has in press "The Country School," a study of New England school-boy life, written and illustrated by Clifton Johnson.

Edith Thomas is the author of a volume of poems for young people, with the happy title "In Sunshine Land," which Houghton, Mifflin & Co. will publish. Another charming juvenile book from the same house will be "Polly Oliver's Problem," by Kate Douglas Wiggin—the problem being how Polly could make a living.

The most important biography in the fall list of the Scribners is the long awaited "Life and Correspondence of Arthur Penryhn Stanley," by R. E. Prothero, with the co-operation of Dean Bradley. It will be published in two large volumes with portraits. The same publishers also have nearly ready four volumes giving series of character sketches of men who have won success in life by their own efforts. The general title of the series will be "Men of Achievement," and the volumes will be "Explorers and Travellers," by General A. W. Greely, U.S.A.; "Men of Business," by W. O. Stoddard; "Inventors," by Philip G. Hubert, Jr., and "Statesmen," by Noah Brooks.

ENGLISH BOOK AND OTHER NOTES.

LONDON, September 5, 1893.

A NOTABLE landmark dear to all lovers of art, all collectors of pictures, of curios, of old plate and of bric-à-brac has just disappeared from London—namely, the front of Messrs. Christie & Manson's establishment in King Street. That modest entrance, with its ordinary, unobtrusive porch, has shown the way to some of the most famous collections, and the two simple pillars at the doorway have supported the catalogues of the most notable galleries in the world. It is difficult to understand why this memorable entrance was not photographed or why some pictorial recollection of it did not appear in the illustrated papers before its demolition. It would be interesting if one could catalogue the number of notable people who have passed through the portal that has only just disappeared during the greater part of the present century. The uninitiated would be surprised to learn of the vast amount of business that has been done and the importance of the works of art that changed hands and the value of the galleries that were dispersed behind that unassuming frontage. The frequenter of these famous sales-rooms, however, need be in nowise dismayed; they are not about to be disestablished; the adjoining house has been acquired by Messrs. Christie & Manson and an important façade is in course of erection that will probably be finished before the next sale-season commences.

The *Pall Mall Magazine*—over which some of the wiseacres shook their heads and said there was no room for another shilling magazine—has proved a very great success. Indeed, there was no room for a shilling magazine of commonplace character filled with amateur work, but this magazine is of a very different character. The first number was excellent, and that excellence has been steadily maintained up to the present issue. The editors, Lord Frederick Hamilton and Sir Douglas Straight, seem to have a

wondrous faculty of being able to select exactly the very best men for the particular articles they require. The result is a monthly publication which is for the most part thoroughly readable from beginning to end.

The enthusiasm for Charles Dickens, his works, his relics and his associations does not wane in the least. Indeed, I am inclined to think it is rather on the increase. It is prosecuted with as much vigor, I fancy, on your side of the water as it is here. The other day I had the pleasure of going through a series of volumes that would fill with envy the breast of the American collector. It was Forster's "Life of Charles Dickens," grangerized into many big volumes, and it has been the work of many years of Mr. Alfred C. Harmsworth. No trouble, time or expense has been spared in making this as perfect as possible, and its proprietor considers it very far from complete even now. It contains an enormous quantity of portraits of Dickens—some now extremely rare. It is curious to see how varied many of them are and how often he must have been sketched in the period previous to the age of photography. There must also be well-nigh eighty letters of the great novelist—some of them of surpassing interest; there are in addition many letters of his contemporaries, and all kinds of pictures, views and memoranda bearing on the subject of the biography.

Never has there been such keen competition in illustrated journalism as at the present time. Every day are there fresh candidates, weekly or monthly, arising for public favor. People are becoming so critical that anything that is not of the best is not likely to be a success. The career of the *Graphic*, which has been one of extraordinary success from the commencement, and which many people thought would be imperilled when it undertook to bring out the *Daily Graphic* nearly three years ago, is still in the highest degree satisfactory. The Wedding Number was one of the most successful extra numbers the proprietors have ever published. It was sold out on the day of publication, and now has become a very scarce work. The annual meeting of the proprietors, which took place a few days ago, showed, I understand, most satisfactory evidence that the *Daily Graphic* is inheriting the success of its mother, and the shareholders were observed to leave with a smile of content on their faces, which argued well for their satisfaction.

It is sincerely to be hoped that something may be done to mend the manners of our House of Commons. It was once spoken of as the best club in England. That was long ago. A high authority on such matters was the other day dilating upon the deterioration of all London clubs in consequence of relaxing the stringency of the qualification. Possibly this is the reason for the rowdyism that has been recently witnessed in the best club in England. The free fight or something very like it which not long ago occurred between some of the members has been succeeded by a silly and puerile attack by an Irish member in the lobby on Mr. Harry Furniss, the well-known artist of *Punch*. It is difficult to understand the thin-skinnedness of some people. When Mr. Gladstone and Lord Salisbury in the present, and Lord Beaconsfield, Lord Palmerston, Lord John Russell and others in the past, have continually been themes for caricaturists without appearing to notice the fact, it is strange that any one should think himself called upon to retaliate by a personal attack. It is sadly to be feared this thin-skinnedness is on the increase. In the healthy times of long ago people laughed good-humoredly when they saw themselves caricatured or when anything uncomplimentary appeared concerning them in a newspaper. Now they either make a personal assault or bring an action for libel.

Sir John Gilbert, who has recently made the magnificent gift of some of his best pictures to the Corporation of the City of London, also to Birmingham and Liverpool, has been in indifferent health during the past few months of this year. I am glad to be able to report that he is very much better, and hopes soon to be hard at work again. I had the pleasure of a long talk with him down at his charming residence at Blackheath a few days ago, and was delighted to find he had made such satisfactory progress. We had a long chat in the

studio, and looked at his pictures; we walked round the pleasantly wooded grounds, and had a gossip about art and artists. Sir John has all the enthusiasm of a young student, and it seems hard to believe that he was well known as an illustrator before the starting of the *Illustrated London News*, and that he appeared in its first issue. The number of illustrations he has done in addition to his pictures in oil and water-colors, during his long career, must amount to countless thousands.

J. Ashby Sterry.

A new Popular Edition is to be issued of the "Cyclopedia of Music and Musicians," a standard reference book, with more than 1000 illustrations, the *édition de luxe* of which attracted wide and favorable notice. It will be published by the Scribners in three large octavo volumes.

In the course of an interview recently with a representative of the London *Bookman* Kate Douglas Wiggin gave some interesting particulars of her life:

I was born in Philadelphia, and spent my childhood in New England, where I lived much in literary circles. Afterward I went to California, where the real work of my life began. I have always taken the greatest interest in the psychology of childhood, and may claim to have done some practical service to the children of America. I organized the first free Kindergarten west of the Rocky Mountains, the Silver Street Kindergarten in San Francisco, from which have grown hundreds of other kindergartens on the Pacific coast. I was also successful in establishing a training-school for teachers in San Francisco, and to the classes in this school I gave two talks a week for many years. "The Story of Patsy" was the outcome of my association with the free Kindergarten at San Francisco, and was founded on fact. I am third vice-president of the New York Kindergarten Association, of which Richard Watson Gilder is president and Mrs. Grover Cleveland first vice-president.

After my marriage I was naturally unable to give so much time to this work, but I never lost sight of it, and when visiting the kindergarten I used often to join in the children's games and tell them stories. To the experience gained in this way I owe the inspiration of my literary work.

Mrs. Wiggin is also quoted as saying that of her books "The Birds' Christmas Carol" is the favorite in America and "Timothy's Quest" in England. The latter charming story was written in a Maine village, Hollis, where Mrs. Wiggin is passing the autumn at work upon a new book.

ABOUT FORTHCOMING BOOKS.

Andrew Lang's Christmas book this year will be "The True Story Book," with numerous illustrations. It will be published by Longmans, Green & Co.

Professor Henry Van Brunt, of Columbia College, is the author of a volume, "Greek Lines, and Other Architectural Essays," which Houghton, Mifflin & Co. will publish.

A new edition, largely rewritten, of Andrew Carnegie's "Triumphant Democracy," including the facts and figures of the census of 1890, is in the press of the Scribners.

The leading illustrated books which the Harpers will publish this fall will be "The Christ-Child in Art," by Dr. Henry Van Dyke; "Italian Gardens," by Charles A. Platt, and "Riders of Many Lands," by Colonel T. A. Dodge, the last named being illustrated by Remington.

Professor George E. Woodberry's life of James Russell Lowell, in the American Men of Letters, will be published in two volumes. Edward Cary, of the New York *Times*, has in preparation for the same series a life of George William Curtis, which will occupy one volume.

The Century Co.'s list of new books includes "Balcony Stories," by Grace King, illustrated by Sterner, Blum and others; "An Embassy to Provence," by Thomas A. Janvier; "The Brownies at Home," by Palmer Cox, and "The White Cave," by W. O. Stoddard.

"University Football," edited by James R. Church, contains chapters by Cowan, Irvine, George and Poe, of Princeton, Lee and Hallowell, of Harvard, and Bull and Winter, of Yale, each of whom explains the play of the position in which he has won fame. The book will have portraits and illustrations of plays. It will be published by the Scribners.

W. J. Fletcher, Librarian of the Amherst, Mass., College Library, has written a historical and descriptive account of "Public Libraries in America," which Roberts Brothers will have ready this month. In a book entitled "The Barberry Bush," Susan Coolidge has gathered eight stories about girls for girls, which this firm has about ready.

A new volume of stories by Mary Hallock Foote, "In Exile, and Other Stories;" a new volume of verse by Louise Imogen Guiney, "A

Roadside Harp;" "Glimpses of Unfamiliar Japan," by Lafcadio Hearn, in two volumes; "Twenty Years at Sea; or, Leaves from my Old Log Books," by Frederick S. Hill, a narrative of real life—are among the books which Houghton, Mifflin & Co. have in press.

A selection of Bryant's "Poems of Nature," fully and beautifully illustrated by Paul de Longpré, will be one of the principal books which the Appletons will publish this fall. The same firm has in press "In the Track of the Sun," consisting of "readings from the diary of a globe-trotter," by Frederick D. Thompson, with an illustration for nearly every page from drawings by Harry Fenn and from photographs.

"Periwinkle," by Julia C. R. Dorr, illustrated from charcoal drawings by her daughter, Zulma De Lacy Steele; Coleridge's "Rime of the Ancient Mariner," with outline illustrations by J. Noel Paton, R.S.A.; a new book illustrated in colors by Irene E. Jerome; and "From Sunrise to Sunset," a volume of poems by Curtis Guild, with illustrations by Copeland, are among the more important of Lee & Shepard's new fall books.

Charles F. Lummis is the author of a book on New Mexico customs and types, "The Land of Poco Tiempo," illustrated—a subject of which he is a master, and Mrs. Alice Morse Earle describes, with her accustomed vivacity and humor, "Customs and Fashions in Old New England," a book that will rival her earlier volume, "The Sabbath in Puritan New England," in interest. Both of these books will be published by the Scribners.

Henry M. Stanley has made a collection of nineteen legends that were related to him during his African travels, and they will be published, with illustrations, by the Scribners under the attractive title, "My Dark Companions, and their Strange Stories." Kirk Munroe has written a Mexican romance of the days of Montezuma, entitled "The White Conquerors," which the Scribners will also publish among their new juvenile stories. It will be illustrated.

Little, Brown & Co. will continue the publication this fall of their new Library Edition of Lord Lytton's novels by issuing several of the historical romances, "Devereux," "The Last Days of Pompeii" and "Rienzi." A cheaper edition of Mr. Garrett's charmingly illustrated "Elizabethan Songs," a new edition with the original drawings of "Verdant Green," a translation in two volumes of Dumas's "Olympe de Clèves," and Xenophon's treatise on "Horsemanship," illustrated from the antique, are among the other books which this firm has in press.

Among the philosophical and theological books which the Scribners will publish this fall are the first volume, dealing with France, of "The Philosophy of History in Europe," which will be complete in three volumes, by Dr. Robert Flint, of the University of Edinburgh, a work of the highest importance; "Orthodoxy and Heterodoxy," a volume of addresses and papers by Dr. W. G. T. Shedd; Dr. Philip Schaff's "Theological Propædeutic," now complete; and a "Student's Handbook of the Topics and Literature of New Testament Introduction," by Dr. Marvin R. Vincent.

The Scribners have in press Mrs. F. H. Burnett's unique autobiographical narrative of her childhood and girlhood—"The One I Knew the Best of All," which will be abundantly illustrated by R. B. Birch, a name closely associated with Mrs. Burnett's most popular book, "Little Lord Fauntleroy." The same firm will also publish an edition, illustrated by C. S. Reinhart, of Thomas Nelson Page's war story, "Meh Lady;" a volume of new stories by Frank R. Stockton, called "The Watchmaker's Wife, and Other Stories;" a new novel of incident and action, cosmopolitan in stamp, by T. R. Sullivan—"Tom Sylvester," and Harold Frederic's story of life in the Mohawk Valley during the War—"The Copperhead."

Several important translations from the French are in the Scribners' press, including the first of three volumes, entitled "History of My Time," by Chancellor Pasquier. These Memoirs are the most important French publication of the day, giving a narrative from the inside of the most interesting period of French history—that of the Revolution, Consulate and Empire. A revised library edition, in four volumes, with portraits, is also announced of the "Memoirs of Madame Junot," relating to the Napoleonic Court; and two volumes remain to be published of M. de Saint-Amand's Women of the Valois and Versailles Courts—viz., "The Court of Louis XV." and "Last Years of Louis XV.," each with numerous portraits.

Messrs. Houghton, Mifflin & Co. have in press several holiday editions of well-known books. Dr. Holmes's "Autocrat of the Breakfast Table," with sixty illustrations by Howard Pyle; Mrs. Margaret Deland's "Old Garden, and Other Verses," with more than 100 illustrations in color from designs by Walter Crane, and Sarah Orne Jewett's first book, "Deephaven," with about fifty illustrations by Charles H. and Marcia O. Woodbury. The announcements of this firm also include "Massachusetts: Its Historians and History," in which Charles Francis Adams accuses her historians of condoning, if not ignoring, her religious intolerance; and "An Old Town by the Sea," in which Mr. Aldrich gives a most engaging account, historical, topographical, personal, anecdotal, of his native town, Portsmouth, N. H.

Two important books relating to art are in preparation for early publication by the Scribners—"French Illustrators," by Louis Morin, and "Rembrandt: His Life, His Work and His Time," by Emile Michel, edited and prefaced by Frederick Wedmore. M. Morin's book will be published in five parts, in portfolio, in a limited edition of 1030 numbered copies, and will contain, in addition to more than 100 sketches, portraits and drawings, fifteen plates, in color and on Japan paper, of reproductions of works by such men as Detaille, Delort, Lynch, Marchetti, Renouard, Kaemmerer, Giacommelli. More than sixty artists are represented by drawings and paintings. The "Rembrandt" will be enriched pictorially with 30 photogravures, about 40 colored reproductions of paintings and chalk drawings and about 250 text illustrations, many of which will reproduce Rembrandt's incomparable etchings. Many treasures of rarely accessible private as well as public galleries have been reproduced for this work.

NOVELS AND SHORT STORIES.

A GOOD many years have passed since General Lew. Wallace's "Ben Hur" was published. Much of this interval he must have passed in making researches and preparing the material for his new book, *The Prince of India*. Evidence of the exhaustiveness of his investigations into the customs, especially the religious ceremonies, of Oriental nations in the period which culminated in the fall of Constantinople, the end of the fifteenth century, is to be found on every page. Men who have given their lives to the study of the Byzantine and Mahometan civilizations at this time may easily find anachronisms and inaccuracies in the author's statements; but such discoveries will not weigh much with the general reader, whose opinion of the book will depend rather upon the interest of the story, the character of the narrative. The picture that the author seeks to present is the final clash between the Cross and Crescent, which gave Constantinople to the followers of Mahomet, in whose power it has remained to this day. The leading figure in the drama, the Prince of India, is a Wandering Jew, and with him are grouped half a dozen other personages, who assist in the development of the story. If one reads the book for the story alone, he will be apt to find its progress often stopped while some well-nigh interminable procession of fanatics passes, or while some elaborate religious mystery is unfolded at great length, with a show of learning that impresses the reader if it does not assist materially in the development of the plot. During the procession of the Vigils, a ceremony of the Byzantine church, even the Prince of India himself began to tire, notwithstanding the fact that the mission which he had set himself was to bring both Greek and Mahometan to a belief in his religion, "God." There are not a few spirited descriptive passages in the story, notably the gathering of Islam at Mecca, the race with the storm, the boat race, and some parts of the account of the siege and capture of Constantinople; but the story proper moves very slowly. One is apt to lose the thread of the tale in the multiplicity of religious ceremonial that crowds upon the scene, and in the labyrinths of theological controversy through which one is conducted. [Harpers, 12mo, 2 vols., $2.50.]

The charm of Frank Mathew's *At the Rising of the Moon; Irish Stories and Studies* is owing to something more than the skill with which the incidents—involving certain national conditions—are presented. Short as the individual sketches are they show a power of vivid character portrayal of a high order. This is due not only to Mr. Mathew's artistic ability, but also to the fact that he brings to his work a knowledge of the Irish people that

comes not by the head also, but through the heart. The occasional brightness, the humor, the pathos, and the evil of their life, are all shown in the tales through which a dozen or so dexterously drawn Moher people move. Here is a bit which gives an idea of the author's manner of introducing his stories. "Larry and I get on well; my silence suits him. He is a wonderful talker, full of wise maxims that he never obeys, and yet is a poor story-teller, for he would rather be vaguely and wordily discussing the bettering of the times, and the errors of statesmen than be slave to a narrative. In this he reminds me of the Rector, who, midway in a story, is as like as not to forget all about it, and treat you to a rhapsody on Catullus or on some epigram from the Anthology, But, while the Rector loves to speak of himself, his own history is a subject hateful to Larry, and I could never get him to tell me the story of his heroism till I came on him one afternoon in Liscannor. I had been walking along the brink of the Cliffs of Moher round by the Hag's Head. There was a stiff wind, and the gray sea had white scars on it and showed a jagged rim against the red sunset. As I reached Liscannor I saw Larry sitting on the quay-wall of that starved fishing-village; some chance job had brought him from Moher. He looked glum and was staring across Liscannor Bay at the white loop where the big seas were rolling in on Lahinch. By the brightening of his face at the sight of me, and the grip of his handshake I knew he was dying for a listener; so I seated myself on the wall by him." The book has a number of illustrations. [Tait, Sons & Co., 12mo, $1.25.]

In writing his latest story, *The Rebel Queen*, Walter Besant must have carefully studied Jewish life in London and elsewhere, for there are many excellent descriptions that bear the stamp of authenticity. All of the characters, with one or two exceptions, are Jews, and the Jew who reads the tale must feel flattered at the ideal way in which the author has treated his subject. That a woman's one duty is to obey her husband and be submissive to him is a Law. Mr. Besant's heroine, although a Jewess, finds it extremely difficult to subordinate herself to the will of her husband. She was heiress to millions when she asked Emanuel Elveda to marry her. He was a dreamer, and with her strong will and great wealth she pictured herself a leader. She would have her husband the humblest of her subjects. A month after her marriage she finds that her modest, retiring husband has no thought of forgetting the Law, so she bids him go away for a year. When he returns unchanged, she decides that, although she loves him, they must separate; she gives up her religion and devotes herself to the emancipation of women, and to her daughter, who was born during the year of her father's absence, and about whose existence he has been kept in ignorance. How the daughter, Francesca, meets her father twenty years later, and knowing nothing of the relationship, they read and study together, is, it must be confessed, written with a clever pen. [Harpers, 12mo, $1.50.]

Nathan Haskell Dole, the author of "A Score of Famous Composers," has shown in *Not Angels Quite* his ability to write an interesting and readable story. The story is better than its title, which has no apparent pertinency and seems to have been invented in default of something bearing a vital relation to the book. The narration has to do in the main with the fortunes of two couples prematurely and not quite prudently engaged. The way in which the two engagements are broken and two others formed, with the usual and inevitable result in the last chapter, is brightly told, and the interest of the reader is well sustained. The character of Alma, the heroine, is capitally drawn; she is a sweet and lovely girl; but Harry, the lover who marries her, while possessing many good qualities, is priggish and pedantic, with a penchant for punning that is insufferable. Mr. Dole evidently thinks the pun funny, and even introduces it into serious narrative. The scene of the story is Boston (although Boston is not named), and there is some clever satire of Boston fads and follies. Mr. Dole's work would be vastly improved by a liberal use of the blue pencil. There is a good deal of extraneous matter lugged in. The conversations betray the author's desire to air his opinions on hypnotism, theosophy, ghost stories, profit-sharing, the elective system and a dozen other topics. Mr. Dole appears to have a positive genius for the invention of uncouth names. There is nothing funny in Loammi Brimstane, Goonhorn, Goodshakes, and Dinnercap. Plain John Smith and Peter Jones would be infinitely better. Mr. Dole ought to put a curb on classical allusions and the use of "apodosis" and "animalculæ" (there is no such word), and have a care about phrases like "remember of being" and "its wealth of decoration, as well as of congregation." [Lee & Shepard, 12mo, $1.25.]

Mr. James's last book, *The Private Life*, with which are printed two other stories, "Lord Beaupré" and "The Visits," is not up to the author's usual mark either in theme or in workmanship. It is not easy to discern why "The Private Life" was written, unless it was to call attention to the class of men



From "The Rebel Queen." Copyright, 1893, by Harper & Brothers.

"IT WAS A DANCE OF POSTURE AND ATTITUDE—SLOW, GRACEFUL AND QUIET."

personified by Lord Mellifont, who was a natural leader in public and a nonentity in private. But what shall be said of Clare Vawdrey and his mysterious double? Mr. James has not been in the habit of putting such incomprehensible enigmas before his readers. Only the most sentimental and impressionable of readers will be able to sympathize with silly Helen Chantry in "The Visits"—the girl who threw herself at a young man's head at a house party and died of shame therefor. The best of the three stories is "Lord Beaupré." [Harpers, 12mo, $1.00.]

As is usual in Miss Yonge's historical novels, she has succeeded in reproducing the atmosphere of the period in her "Tale of the Wars of the Roses," *Grisly Grisell; or, The Laidly Lady of Whitburn.* The accident narrated in the opening chapter, which mars Grisell Dacre's appearance for life, occurs in the household of the Earl of Salisbury. The boy, Leonard Copeland, who causes the explosion of gunpowder by which Grisell's face is so terribly burned, has been spoken of as the future husband of the little girl, it being hoped that this arrangement might heal certain old feuds; but no formal betrothal has taken place. Grisell's mother, the Countess of Whitburn, appears on the scene at the same time that Leonard's father does. She is a shrewish North Country woman, and demands that the boy shall marry her daughter, as no one else will ever care to marry such a fright, but the idea is repulsed by the Copelands. Grisell is too ill to go North with her little-loved mother, and soon afterward is sent to a convent, where, under the skilful treatment of a Sister, she begins to recover her health. Here she spends many happy, peaceful years, having it particularly impressed upon her that in spite of her scarred face she can win love by love, and by the patient bearing of slights and rudeness. In the course of time she returns to her home at Whitburn to find all her mother's love centred on a poor little cripple, the younger brother of Grisell. Remembering Sister Avice's teaching, that love begets love, the girl tries to win over the boy, who at first screams out at her scarred face. At last, with her patience and her simple convent remedies, she succeeds, and the little fellow becomes devoted to her. Returning one day from one of his warlike expeditions, her father brings with him a prisoner; no other than Leonard Copeland, whose life he has saved on condition that Copeland shall marry Grisell. Leonard, who belongs to

the White Rose party, for political reasons agrees to the proposition. This is not, as might be expected, the end of Grisell's story, but the beginning of another and exciting part of her life, of which the reader will be interested to learn as Miss Yonge herself tells it. [Macmillan, 12mo, $1.00.]

Mr. G. A. Henty's originality and fertility in the invention of fascinating historical romances for boys show no signs of abatement with the passage of years. Three new stories by him have just been published, which will be hailed with delight by thousands of lads who enjoy following the fortunes of his adventurous heroes. One of these stories is called *St. Bartholomew's Eve*, and, as may be inferred from the title, is a tale of the Huguenot Wars. The chief personage of the story is a lad of English birth but of Huguenot parentage, who visits relatives in France at the time when the feeling between the Catholics and Huguenots was bitterest, and the country was disturbed by religious strife and dissension. His relatives being leaders in the Huguenot party, this brave youth devotes himself heart and soul to the Protestant cause, following it faithfully through the varied and exciting scenes that preceded and led up to the terrible massacre of St. Bartholomew's day. The narrative is of absorbing interest, and presents also a true picture of the times, full of life and color, thus having a historical quality, which nowhere interferes, however, with the story proper.

Through the Sikh War, also by Mr. Henty, is a tale of the conquest of the Punjaub. Percy Groves, a plucky, high-spirited boy, the son of an English officer, loses his parents at an early age, and joins his uncle living on an estate in India, situated in the very centre of the troubles that developed later into the Sikh war. The hero and his uncle become involved in the dangers and intrigues that surround them, and take active part in the war, passing through many thrilling experiences and adventures during the two notable campaigns that resulted in the conquest of the Punjaub. It is one of Mr. Henty's most interesting and powerful stories.

Mr. Henty's third volume this season is entitled *A Jacobite Exile*, and narrates the adventures of a young Englishman in the service of Charles XII. of Sweden. The events of the story take place during the reign of William of Orange. The father of the hero is a



From "St. Bartholomew's Eve." Copyright, 1893, by Charles Scribner's Sons.

"IF YOU MOVE A STEP YOU ARE A DEAD MAN."

Jacobite gentleman who to avoid arrest is compelled to flee to Sweden. Here the hero, Charlie Carstairs, and a young companion engage in the service of Charles XII., taking part in the wars between Sweden and Poland. The hero, acting as a scout, falls into the hands of the Polish bandits. After numerous exciting adventures and hairbreadth escapes, he finally secures his release and returns to Sweden. Then he serves for a time under Marlborough in France, and distinguishes himself signally. A final return to England, where his father is pardoned, supplies a satisfactory close to a story remarkable for its thrilling adventures, its varied scenery and its interesting historical pictures. [Scribners, each, fully illustrated, cr. 8vo, $1.50.]



From "Through the Sikh War." Copyright, 1893, by Charles Scribner's Sons.
PERCY HAS AN INTERVIEW WITH SHER SINGH.

Two volumes of short stories have been received, each taking the title of the first story of the collection. *An Innocent Impostor* contains seven stories by Maxwell Grey, whose "Silence of Dean Maitland" created so profound a sensation. These short stories embody literary qualities far removed from those exhibited in the powerful novel which made his reputation. The tales are entertaining, and told with enough skill to make them thoroughly readable, but there is little or no attempt to create new situations or incidents, and hardly any hint of that searching study of the problems of human existence to be found in some of the author's previous work. (Appleton, 12mo, cloth, 75 cents; paper, 50 cents.) The stories in *To Let*, by B. M. Croker, deal with "departmental" life in India, the characters introduced being the officers, their wives, members of their families, natives, etc., so familiar in narratives of this sort. The descriptions of Oriental customs are entertaining, and there are some good sketches of Indian scenery. The distinctive and most interesting feature of the book, however, is the introduction, in the stories, of an element of the supernatural. [Lippincott, 12mo, paper, 50 cents; cloth, $1.00.]

Either the title of *The Complaining Millions of Men* is conceived in a spirit of sarcasm, or else the writer of the book, Edward Fuller, is but slightly touched by the miseries of those who "darken in labor and

pain." His study of socialism is exceedingly tenuous, and serves neither an ethical nor an artistic purpose. The central figure of the story is one Francis Baretta, who starts out in life with a small equipment of brains and balance and a few specious arguments on Socialism, which go off of themselves, like a bad pistol, whenever Baretta is spoken to. This young man has the fine purpose of lessening the Complaining of the Millions. But the opportunity is presented of making a fraudulent claim to the estates and title of a deceased Hungarian baron, and Baretta falls from altruistic grace and exchanges the high rôle of reformer for that of mere nobleman. All this time he is equally in love with two young women, Miss Mildred Lawrence, of Mount Vernon Street, and Miss Maud Dolan, of Arragon Street, daughter of his Irish landlord, Pat Dolan, who is one of the Millions.

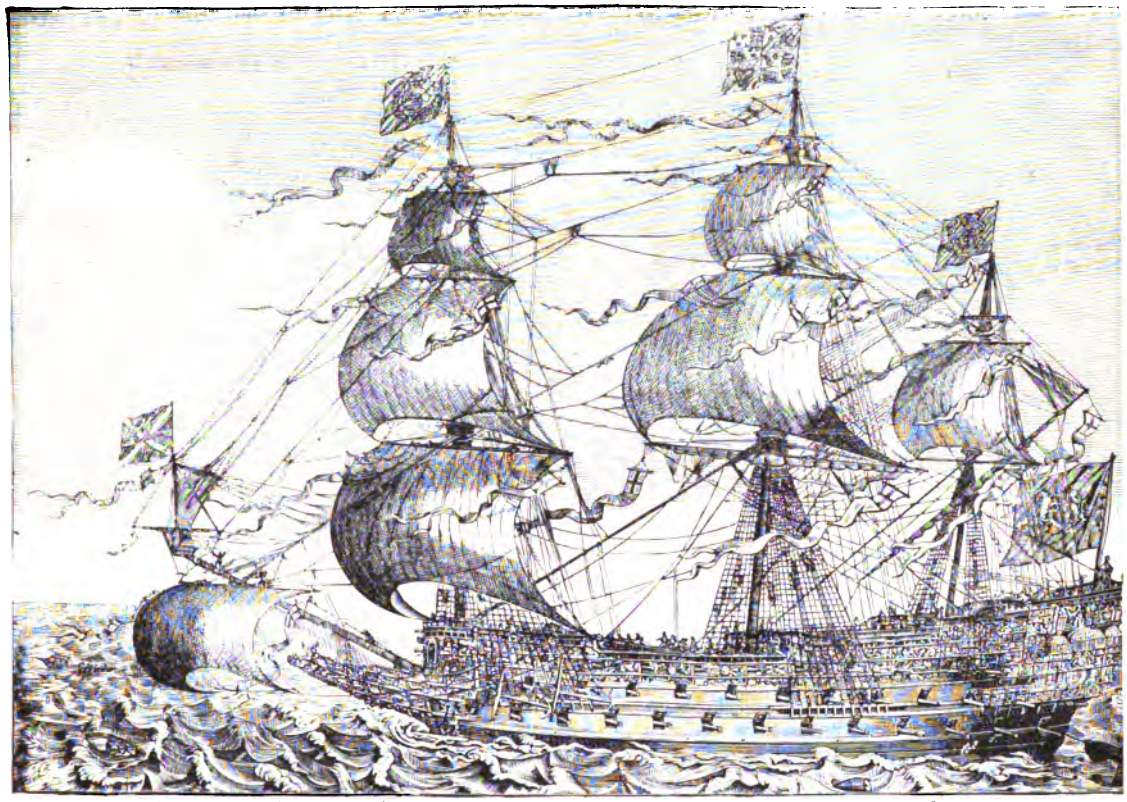
It happens, however, that Miss Lawrence, who is an unlovable combination of priggishness and condescension, is not in the least in love with Baretta, but is keeping her affections in cold storage for Philip Yates, a dilettante in literature, against such a time as he shall do something worthy of her. The knowledge of this coming upon Baretta at a time when he is hard pushed to show his right to the title of the dead nobleman, upsets his brain and leads him first to shoot Yates, and then, very properly, to shoot himself. Yates recovers, but does nothing else so decisive as that, not even "making up" with Mildred Lawrence. Thus the story ends in vapor, although it is written with considerable literary felicity. Mr. Fuller permits himself to indulge in satire against certain well-known Boston persons whose identity he makes little effort to conceal. [Harper, 12mo, $1.25.]

In *The Doomswoman* Mrs. Gertrude Atherton has told a story of Mexican life and character in Southern California in the old days, giving many dashing and brilliant pictures of the national sports and fêtes, and presenting some clever character studies. Family pride and racial superstition are the controlling impulses on one side and an indomitable will on the other. These clash in many ways and result in a tragic climax. The tale is a decided advance from both a moral and a literary point of view over the author's previous work. [Tait, 12mo, $1.00.]

Lloyd Bryce has strung together several amusing character sketches in *Friends in Exile*, a novel with an easy-going plot. A sturdy, oldish American politician named Jackson is appointed ambassador to France, where he comes near falling a prey to a very wicked lady named Mrs. Asher, an American adventuress with yellow hair, a vivid imagination, and "at least half a dozen Pasts." Jackson's wife is an amiable woman, whose gentle common-sense guides her safely where others blunder. Among the colony of "friends in exile"—who are merely Americans abroad—is one Mrs. De Trow, a fluttering lady who thinks it becoming to have a lot of lovers because she lives in Europe, but who is wholly vestal in her mind. In Rome she says to one of these gentlemen: "How I should have liked to live in those days—in the days of Cæsar, Trojan, Romulus and Doremus." And when the adventuress has died from remorse, Mrs. De Trow pulls herself together and hastens to secure the dead woman's cook—"quite the best in Paris." [Cassell, 12mo, $1.00.]

The most prominent figure of John Strange Winter's novel, *Aunt Johnnie*, is Mrs. John Durham—known to her friends as "Mrs. Johnnie"—who is the aunt of Meg Stonor, the young and beautiful heroine of the love affair involved in the story. This same love affair gave "Aunt Johnnie" the opportunity to show what wonders an ingenious widow, "a gay and frisky creature of fifty odd," can do in the way of solving the most difficult problems that can vex the souls of two young lovers. Meg Stonor and Captain Jack Bannister meet for the first time at the house of Lady Vivian, and straightway fall in love. It so happens that their respective fathers have for years been literally at swords' points about a certain strip of land which Squire Bannister had bought, but which was coveted by Squire Stonor. Both Squires, of course, refuse to consent to the marriage. Meg's "Aunt Johnnie" proves equal to the emergency so far as the elder Bannister is concerned, but it requires the burning of Meg's home, and her gallant rescue by Captain Bannister, to melt the obdurate heart of Squire Stonor. The book furnishes pleasant enough reading of a very light sort, but—and this cannot be said of some of the author's earlier work—has nothing that would distinguish it from scores of other trifles of the same sort. [Lippincott, 12mo, $1.00.]

"The Tavistock Library" is the name given to a new series of short novels, etc., and *Miss Honoria, A Tale of a Remote Corner of Ireland*, by Frederick Langbridge, is the first of the series. The scene of the story is a fishing village—always effective as a background. There is a rector also; and, as is so apt to be the case in stories dealing with such a community, he is the most successfully drawn character in the book. It was one of the favorite boasts of Miss Honoria that "not only had she never had a lover, but that no man had ever looked at her face, though many had



From "English History for American Readers." Longmans, Green & Co.

THE "SOVEREIGN OF THE SEAS," BUILT FOR THE ROYAL NAVY IN 1637; FROM A CONTEMPORARY ENGRAVING BY JOHN PAYNE.

admired her boots—which were, indeed, eminently thick and serviceable." But Miss Honoria found that she was not love-proof, and this fact involved a number of persons in various complications which are described in the novel. [Frederick Warne & Co., 12mo, cloth, 75 cents; paper, 50 cents.]

In his previous work William Tirebuck has shown uncommon skill in the delineation of woman's character. Readers of "Dorrie" will turn with interest to his new book, *Sweetheart Gwen*, which is happily described by the sub-title as a "A Welsh Idyll." It cannot be called a novel, for there is no plot worth speaking of and none of the ordinary characteristics of a work of fiction. Mr. Tirebuck has succeeded in producing an original book with certain undeniable elements of strength, but it is not a book that will be popular with the average reader of novels. Like an impressionist picture, it cannot be judged in detail or by piecemeal; it must be taken as a whole, and viewed from the right distance and with the right perspective. In the early part, which strongly suggests a juvenile book, it is lacking in interest and movement and is at times wearisome; but in Part III. the "Final Confession," in which the man is depicted as dominated by the memory of his childhood and youth—his other self in a very real sense—and by the Ideal ever present with him, Mr. Tirebuck is at his best. Sweetheart Gwen is a strong, true woman; the reader would be glad to know the truth about her mysterious disappearance. As an offset to her there is an ogreish creature misnamed Felicity, in connection with whom some odd Welsh customs are described. "Sweetheart Gwen" is a book for the few rather than the many. It will add to its writer's reputation, albeit somewhat hysterical in spots, as, for instance, where the heroine "bent and crooned a passionate throe of affection as she pressed him to her breast." [Longmans, 12mo, $1.00.]

Westward with Columbus is the title of a new story for boys by Gordon Stables. The

hero of this story is Columbus himself, and a very picturesque, noble and enchanting hero he makes. His career is traced from boyhood onward through the many hazardous enterprises in which he was at various times engaged. The narrative deals chiefly, however, with the great naval venture which Columbus conducted across the Atlantic, and which resulted in the discovery of the American continent. There were many dangers which threatened to wreck this momentous enterprise—the open hostility of his enemies, the treachery of his friends, the superstition of his sailors—but these were all overcome by this indomitable man, and his efforts were at last crowned with success. It is a splendid story, possessing all the value of truth with all the charm of the most daring romance. [Scribners, importers; illustrated, cr. 8vo, $1.50.]

In Robert Leighton's new story, *The Wreck of the Golden Fleece*, the interest is mainly secured by a description of life on the wild North Sea in the period of the French Revolution, the hero being a parson's son who is apprenticed on board a Lowestoft fishing lugger. The lad has to suffer many buffets from his shipmates, while the storms and dangers which he braved on board the "North Star" are set forth with minute knowledge and much power. The wreck of "The Golden Fleece" forms the climax to a thrilling series of desperate mischances. From this point the narrative deals with a mysterious highway robbery and murder; the trial of the accused fisherman; his escape, and the mad chase after the criminal out upon the high seas. Altogether this is a wholesome tale, with plenty of sea water in it and a fine run of breezy adventure. [Scribners, importers; illustrated, cr. 8vo, $1.50.]

The Love Affairs of an Old Maid, about which Lilian Bell writes in her novel bearing that title, are in reality the love affairs of some of the "old maid's" friends, and she succeeds in making a bright and interesting story out of their various experiences. It is quite possible that the novel is a transcript of actual occurrences; be this as it may, the self-styled old maid was one of the delightful kind, which, though it has always existed, seems to have increased rapidly during the last few decades. She has evidently thought and read not a little, has a warm heart, knows much of human nature, and is possessed of a shrewd humor. Where she had the boldness to interfere to set matters right, she did so with great tact and courage, and in advising her friends who needed help she developed what might almost be described as a wise "philosophy of love." [Harpers, 16mo, $1.25.]

Can This be Love? by Mrs. Parr, turns out happily to be a story of very love indeed. This is a wholesome tale, in which a sweet village maiden, "Stella Clarkson," is made heir, by the caprice of an old man, to a large fortune, which really should fall to a fine young nephew, who had the misfortune to offend his uncle just before the latter's death. To meet the new requirements, the young girl, who is of humble birth, is educated under the care of a gentlewoman, whose son, a weary æsthete, falls desperately in love with her. However, she meets a young author, whom she loves at once, and after some tribulation becomes engaged to him, when she finds out that he is the cheated nephew, who thus gets his rights and more. It is a pleasant story, delightfully told, and with a wholesome English atmosphere. [Longmans, 16mo, $1.25.]

The Princess Margarethe, by John D. Barry, is a sweet, simple story of a child of royalty. Margarethe is a winning, lovable little heroine, and the incidents of her life in the impressive, formal atmosphere of the court afford opportunities for the play alike of humor and pathos. The author has made good use of his material, and presents a true and pleasing picture of child life, characterized by an easy, simple, agreeable style, and a fine, delicate sentiment. It is a kind of story that is not uncommon in our literature to-day, but it is a subject of which we do not easily tire; and though the author has added no new incident to childhood's oft-told story, no new tints to the picture already a familiar one, and has revealed no new type of child life, he has told the story in a graceful and natural manner, and has made an attractive contribution to the extensive gallery of child portraits. [George M. Allen Co., illustrated 8vo, $1.50.]

Uniform library editions are issued of the works of the two writers who have done more than any and all of their fellows to picture with truth and literary art the society of the South — Thomas Nelson Page and George W. Cable. Mr. Page's works include four volumes (in a box, $4.50)—"In Ole Virginia," "Elsket," "On Newfound River" and "The Old South;" while Mr. Cable's five novels (in a box, $6.00) are "Bonaventure," "Dr. Sevier," "The Grandissimes," "Old Creole Days" and "Strange True Stories of Louisiana." [Scribners.]

The fifth volume of the Stories from Scribner consists of four *Stories of Italy*—"Espero Gorgoni, Gondolier," by F. Hopkinson Smith; "The Anatomist of the Heart," by T. R. Sullivan; "The Song of the Comforter," by John J. A'Becket, and "The House on the Hilltop," by Grace Ellery Channing. [Scribners, 16mo, paper, 50 cents; cloth, 75 cents; half calf, $1.50.]

BIOGRAPHY AND MEMOIRS.

PERHAPS no name in the annals of American education is more important than that of Noah Porter. As a tutor, as a professor, as a writer of advanced text-books, and finally as the President of Yale University, he left his impress not only upon the minds of his pupils and associates, but upon the educational methods of his country. The work of his life and the man himself are admirably set forth in a volume entitled *Noah Porter*, consisting of a collection of papers by different contributors. His ancestry and youth are briefly sketched by Miss Sarah Porter, and his boyhood by Professor Samuel Porter. Rev. W. W. Andrews gives a very interesting account of student life at Yale more than sixty years ago, giving particular attention to the influences exerted upon Dr. Porter's mental development by the professors of that day. His different pastorates, his professorship at Yale, his personal influence, his work as a teacher, his family life, his vacations in the woods—these are some of the topics which are so treated as to give one a vivid idea of Dr. Porter's work and of his interesting personality. "President of Yale," by President Franklin Carter; "As a Teacher of Philosophy," by Professor J. Hershey Sneath; "Dr. Porter as a Philosopher," by Professor George M. Duncan; "Theological Opinions," by Professor George P. Fisher, are titles of some of the remaining papers brought together in this important biography. J. Sumner Smith furnishes a complete bibliography of Dr. Porter's numerous writings. The editor of the book is George S. Merriam. [Scribners, cr. 8vo, with portraits, $2.00.]

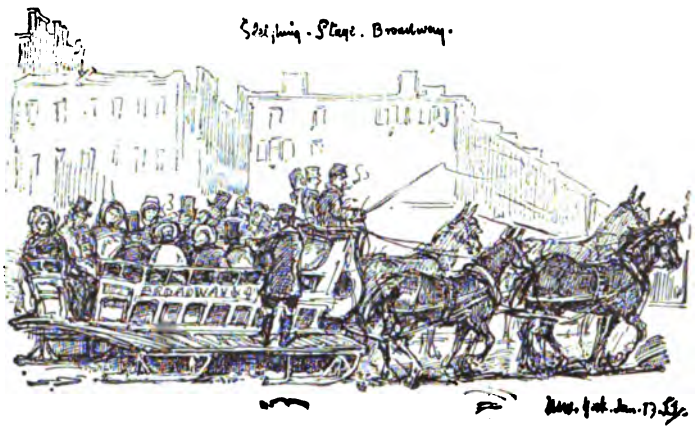
A new volume by Imbert de Saint-Amand upon certain famous women of the French court is as delightful as have been all that have come before. This volume is called *The Court of Louis XIV.*, and recreates for us the romance of that most romantic Bourbon period, and the personalities of the most fascinating and diverse women who ever ruled the court of any nation. It is the special and peculiar delight of Saint-Amand's work that the author does not merely narrate—however picturesquely and fully—but he reconstructs. In this volume he reconstructs so skilfully and with such intimacy what Saint Simon calls "the mechanism of the court life," that the reader enjoys a very vivid picture of the women of the chateau at Versailles during the residence of Louis XIV. There is much that is contributory to these, but the four women who naturally receive the historian's special attention are Queen Maria Thérèse, Mademoiselle de la Vallière, Madame de Montespan and Madame de Maintenon, that "perennial enigma in history." The studies of the first three of these diverse women are full of the intimate details of their daily existence. But most original and valuable of all is the study of Madame de Maintenon, which must prove a permanent contribution to history. The author declares that by the writers of the revolutionary school Madame de Maintenon is a "fair and luminous figure overshadowed." Then follows a remarkable sketch of this woman, and not so much a plea as an argument for a sincere judgment upon the worth of a woman who "could please Scarron and Louis XIV., Madame de Montespan and the



From "The Court of Louis XIV."—
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MADAME DE MONTESPAN.

Queen, great ladies and nuns, prelates and little children." This volume will be followed by two others, "The Court of Louis XV." and "The Last Years of Louis XV.," like the present volume, with portraits of the famous women of the Versailles court. [Scribners, $1.25.]

Benjamin Franklin was one of the greatest men developed during the earlier years of American history. He should be held in grateful remembrance not only as an original thinker in the department of science, but still



From " With Thackeray in America." Copyright, 1893, by Charles Scribner's Sons.

more for his strenuous and successful efforts in the cause of American independence. A full edition of his letters and State papers extends through many volumes, and for this reason Epes Sargent's little book, entitled *Select Works of Benjamin Franklin*, which contains nearly everything about the philosopher and statesman that the ordinary reader needs to know, is to be commended. The volume includes a compact sketch of Franklin's life, the famous autobiography, specimens of his political, moral, and philosophical papers, and a few selections from his letters. Mr. Sargent shows himself a skilful editor, and his book gives a really satisfactory review of Franklin's whole career. [Lee & Shepard, 12mo, 75 cts.]

There are still living those who can remember seeing and hearing Thackeray during his visit to America forty years ago. Accompanying the novelist at that time was Eyre Crowe, a young artist of decided talent, who acted as Thackeray's secretary and amanuensis. Under the title, *With Thackeray in America*, Mr. Crowe has written an account of this tour, illustrating his text with 121 of the sketches of notable men and places which he made at the time. They sailed from Liverpool on the *Canada*, which, Mr. Crowe says, "looked much smaller than our anticipations had led us to expect, and was not such as to correspond in importance with the renowned personages in the world of literature now grouped together on board. Besides Thackeray, there was Russell Lowell, fresh from Italy. Coming up the companion-ladder, I noticed a burly form, in mustard-colored inexpressibles, and a wide-awake hat crowning a swarthy face. This was Arthur Hugh Clough, the poet and Oxford Don, whose published diary gives a pleasant account of this voyage and of the people on board." The main object of Thackeray's visit was to lecture in some of the principal cities of the United States, and the accounts of the various enthusiastic receptions of Thackeray as a lecturer is very interesting. In New York he lectured in Rev. Mr. Chapin's Church, from which the Rev. Henry Bellows had lately retired as pastor. The aspect of New York in 1852, and the different phases of its life at that time, are entertainingly described, and here, as elsewhere in the book, the in-



From " With Thackeray in America." Copyright, 1893, by Charles Scribner's Sons.

" THACKERAY'S WORKS, SIR?"

terest of the text is heightened by the author's sketches. Thackeray, of course, met many of the most notable Americans of the day—Prescott, Bancroft, Theodore Parker, Horace Greeley, Washington Irving, among others—and Mr. Crowe's sketches of them as they appeared at that time are reproduced. Aside from the interest belonging to any account of this memorable visit of the great novelist, Mr. Crowe's bright and lively style makes his description of it doubly charming. [Scribners, small quarto, $2.00.]

The principles of the Kindergarten system for the development of the child-mind have been so universally accepted, and their use in education has become so general, that anything relating to Froebel is necessarily of interest. In *Froebel Letters*, edited by Arnold H. Heinemann, we can follow the founder of Kindergartening as he carefully and painfully experimented and reasoned until he perfected his system. The letters, with the notes and additional matter, form both a memoir of Froebel and a history of the system. The story of his life is of rather unusual interest. His honesty, simplicity, and earnestness, combined with an almost indomitable perseverance, make him a character not only worthy of study, but one that calls forth the reader's admiration and affection. [Lee & Shepard, 12mo, $1.25.]

HISTORICAL WORKS.



HAT we Americans are fond of seeing ourselves as others see us has been proved by the wide and deserving popularity which Bryce's "American Commonwealth" has enjoyed in the United States. A book of quite another character, yet written from a not dissimilar view point, is *The United States, an Outline of Political History*, 1492–1871, by Professor Goldwin Smith. Although the author says in his preface that it is intended for English rather than American perusal, it is certain to find many readers on this side of the Atlantic, while it is to be heartily commended to our English friends, who find so much difficulty in obtaining clear and accurate notions of American affairs. Professor Smith's work is properly described on the title-page as "an outline." It is necessarily a rapid sketch—a bird's-eye view, as it were—of the history for 380 years of what we customarily denominate America, compressed into just 300 attractive, large-typed pages. Elaborate treatment of any phase of the subject is out of the question. Professor Smith writes with a broad, free hand, and has done his work well. His style is lucid. He writes, of course, as a foreigner, but as an earnest friend of the United States. While reading him with interest and admiration, the loyal American will at times dissent from his way of putting things and from his judgments and conclusions. His attitude in the main, however, is non-partisan and philosophic. His method of dealing with the subject may be inferred from the titles of his five chapters, which are: "The Colonies," "Revolution, Independence and Union;" "Republic;" "Democracy and Slavery;" "Rupture and Reconstruction." There is nothing better in the book, in our opinion, than the first dozen pages of the fifth chapter, where slavery, its effects on the slave-owners and the growth of the abolition spirit are treated of. Professor Smith says: "American slavery was not a step forward in evolution; it was a long step backward; it was a winter fallen in the lap of spring." Abraham Lincoln he characterizes as "assuredly one of the marvels of history," while of Washington he affirms that "history has hardly a stronger case of an indispensable man." He has, naturally enough, perhaps, more than one good word for the Loyalists, or Tories, of the Revolutionary period. The anti-slavery conflict, he insists, was not a civil war, but really international. There is an error of ten years in the statement (p. 185) that "Benton was for twenty years a Senator." The book is embellished with a map of the United States, and there is a good but not full index. A companion volume, treating of the recent history of parties in the United States and of questions of the day, is contemplated. [Macmillan, 8vo, $2.00.]

The Buccaneers of America has the long descriptive sub-title in fashion at the time of its original publication, in which the reader is told that it is "a true account of the most remarkable assaults committed of late years upon the coasts of the West Indies by the buccaneers of Jamaica and Tortuga (both English and French), wherein are contained more especially the unparalleled exploits of Sir Henry Morgan, our English Jamaican hero, who

sacked Porto Bello, burned Panama, etc." The account was written originally in Dutch by John Esquemeling, "one of the buccaneers who was present at those tragedies," and this handsome volume is a reprint of the English translation of 1684, "to which is added a reprint of the very scarce Fourth Part, by Basil Ringrose (1685), containing the 'Dangerous Voyage and Bold Attempts of Captain Bartholomew Sharp and Others.'" The book is edited, with an introduction, by Henry Powell. The buccaneers whose exploits are here described were the pirates who, during the seventeenth century, committed great ravages upon the Spanish settlements in the West Indies, the adjacent mainland, and the coast of Chili and Peru. In his introduction Mr. Powell describes the political conditions in Europe and the state of civilization which produced, soon after the discovery of America, this remarkable race of freebooters; he gives, also, an interesting account of the manners and customs of the buccaneers, and of the simple yet effective means by which they organized victory over a nation which at that period enjoyed the highest military reputation. "Previous to embarking upon an expedition," he says, "it was the universal custom of these freebooters to hold a preliminary meeting to determine the object of attack, to raise funds, to elect officers, and generally to discuss all minor details. The next step was to draw up articles of association for signature by the adventurers, binding them to contribute a fixed minimum sum to the common fund, to observe due order and discipline, and to allot the spoil in the manner pointed out in the articles. A certain number of shares, from two to eight, according to rank, was assigned to each officer, and one to each adventurer, but before apportioning the plunder among individuals preferential shares were almost invariably set aside as compensation for wounds and losses of eyes and limbs; the representatives of the claim were not forgotten, and generally received the share that the adventurer would have taken if he had survived." The story of the buccaneers is rightly considered an important chapter in the history of the seventeenth century, and Esquemeling's account has always been accepted as the best and fullest. We need not add that, aside from the interesting information concerning newly discovered peoples and places, no romance ever contained more thrilling tales of adventure and battle than this same "true account." The book has facsimiles of all the original engravings, etc. [Scribners, Importers, 8vo, $5.00.]

Thomas Wentworth Higginson and Professor Edward Channing have collaborated an *English History for American Readers*, the need of which is deduced in the preface from the lamentable fact that "it is not the practice of American readers, young or old, to give to English history more than a very limited portion of their hours of study." If this be so, it is certainly a good thing that a book should be written, as this is, with reference mainly to those events in English history which have had the most immediate influence on our own life and institutions. It is a little bewildering at first to pick up an English history which says next to nothing about the feudal system and nothing about the age of chivalry; but when one remembers that neither can be said to have had an appreciable influence on the institutions of this country, while the creation of Magna Charta did, and the wars of King Edward III. did, by introducing England to the rest of the world—one understands the reason for the seeming want of proportion of which he at first accuses the writers. So, too, all the social changes of the fifteenth century had their influence, and one is glad, therefore, to see a separate chapter given to setting them forth succinctly and admirably. Naturally, also, the rise of Calvinism would be one of the topics which a history written from the American standpoint would treat fully and with regard for all its results, since, as Mr. Green says, "it was Calvinism that first revealed the dignity of man." This little history is especially full as it approaches the periods in which the English trunk was putting out the branches of colonial life, and is most satisfactory in its treatment of contemporaneous history. The narrative is full and yet clear; the style is easy and winning, and the book is sure to evoke commendation from teacher and enthusiasm from pupils. It is amply illustrated, with good maps. [Longmans, 12mo, $1.20.]

John Bonner is the author of *A Child's History of France*, which succeeds in bringing into good outline the salient facts in French history and the leading characteristics of the men and women who have been prominent in the development of the State. The narrative is very condensed, of necessity, and the style is graphic and lively—at times rather too undignified to befit the subject. "Sorrow," he says, speaking of Louis XV., "had made the king a mournful man. He had a good daughter who became a nun, and who besought her father to repent and amend his life. On the other hand, Madame Dubarry and the court were all for keeping up their deviltries, and would not hear of the king's reforming. Between the two the king was drawn now this way and now that; but the nun generally got the worst of the tussle." [Harpers, 12mo, illustrated, $2.00.]

NEW BOOKS ON VARIED THEMES.

THE contents of a little volume by Sir William Fraser are well characterized by the title *Hic et Ubique*. The author has seen much of English life, social, political, and literary, and has had personal acquaintance with many notable men of this century. He has collected here not only his own more interesting experiences and adventures, but out-of-the-way bits of information, concerning men and things, which have come to his knowledge. The following paragraph about Thackeray is interesting, and gives one a good idea of the characteristics which make Sir William's reminiscences worth preserving. "I remember at the dinner in Paris of which I have spoken that I asked him if it were true that he had said that all men were 'Georges;' alluding to the commonplace character in 'Vanity Fair.' He said, 'Yes; or would like to be; I have said so; and I think so.' I ventured to suggest that he was in error; that though the character of 'George' was a common one, he must have met far higher types. I frequently observed that he had a way of uttering somewhat shallow cynicisms; far below the grand generalizations which appear in his works; this saying as to 'George Osborn' is a specimen. It appeared to me as if he thought that the person with whom he was talking expected him to say cynical things; that his interlocutor would be disappointed if he did not." [Scribners, Importers, 12mo, $1.50.]

In *Looking Within*, Mr. J. W. Roberts has endeavored to do what he could to correct the blasting influence of "Looking Backward," and to "make manifest its misleading tendencies." He believes in reforming the citizens, so that thus the State may reform itself. The chief purpose of the book is to give a picture of the United States in the year 2000, when the hero of the romance found the government in control of everything, private property and individual liberty abolished, and Paternalism realized. The people, robbed of all natural incentive to work, since all were cared for by government, were slowly rusting out. There were no inventions, no literature, no large commerce, scarcely any travel, because no individual ownership in anything existed. This state of things culminated in a peaceful revolution, the government adopting the old Constitution of the United States, with certain changes. Ownership of land was restricted to 25 acres for each family, taxes were laid upon all annual incomes over $1000, and nobody whose income was more than $100,000 could be a candidate for President. In what the hero joyfully calls this "Renewed America," he and the wife he had won lived happily. [A. S. Barnes & Co., 12mo, $1.00.]

In the Preface to his volume, *An Introduction to English Economic History and Theory, Part II.*, Professor W. J. Ashley explains the delay of this second instalment of the work by saying that although the book was intended originally to be little more than a compilation, on attempting to put together material for the second part, it soon became apparent "that the necessary foundations had not been laid, in the shape of satisfactory modern treatises on the several portions of the subject." The author was therefore obliged to do, in a large measure, his own work of excavation, and not only to generalize from given facts, but also to collect the facts for himself. This second volume deals with the subject up to the end of the Middle Ages. The first five chapters present "what are in the main independent conclusions, based upon original authorities," and have for their titles "The Supremacy of the Towns," "The Crafts," "The Woollen Industry," "The Agrarian Revolution," and "The Relief of the Poor." The sixth chapter—"The Canonist Doctrine"—is based upon the study and comparison of the conclusions of a number of modern German writers on the history of canon law and of commercial law. Professor Ashley says that "this literature is so entirely unknown to English scholars that a presentation of its results is probably the best introduction to the examination of the original material." [Putnams, 12mo, $3.00.]

A substantial volume has been put forth by Dr. Williston Walker, of the Hartford Theological Seminary, the character of which is well indicated by its title—*The Creeds and Platforms of Congregationalism*. It possesses a historic as well as a theological interest. With not a little matter that is familiar and well known Dr. Walker has brought together much that is comparatively inaccessible. The volume is the result of his experiences in the class-room, where in his endeavor to teach the story of Congregationalism he has found himself constantly hampered by the inaccessibility of a good deal of the material which is necessary for the thorough understanding of the history of that denomination.

In this work he has not only collected the historic creeds and platforms of Congregationalism, but he has explained the circumstances in which they were adopted, so as to present a fairly complete history of the progress of thought within the churches which adhere to the Congregational polity. In reproducing these statements of faith and practice he has made use of the original text, using the earliest editions known to be extant. The archaic spelling and even the errors of the original are carefully reproduced. The book begins with Robert Browne's "Statement of Congregational Principles, 1582," and comes down to "The 'Commission' Creed of 1883," the latter having been put forth on December 19th in the year named, bearing the signatures of twenty-two of the twenty-five commissioners to whom the work of preparing it had been entrusted. This book strikingly illustrates the unity and growth of Congregationalism during three centuries. Its history has been, as the author remarks, "a history of strength and of weakness, of apprehensions of Divine truth and of occasional mistake." The scope of the work may be judged from the fact that it includes the celebrated "Mayflower Compact" of 1620. Amid the strife over creeds in some of our churches it is interesting to turn back to the "Charleston-Boston Covenant" of 1630, which is "a plain, sweet, simple promise of obedience to God and of aid to one another," contained within the space of a dozen lines. [Scribners, large 8vo, $3.50.]

The author of *Americans in Europe*, whose name is temporarily withheld, claims to have had exceptional opportunities for observing and studying his subject, and he says that seeing what he has seen, and knowing what he knows, he is "impelled by a keen sense of duty to speak out with no uncertain voice, and in no ambiguous words." His aim is to cast a strong light on American life abroad, and to expose certain of its more prominent evils. With this end in view he deals with the various phases and persons of that life, from the American dentist and the American girl in Paris, to the American Minister at the Court of St. James. The book is decidedly readable, but contains little that the intelligent American public is not already familiar with, and will hardly make the stir which the author seems to expect of it. [Tait, Sons & Co., 12mo, $1.00.]

The general introduction to the "Henry Irving Shakespeare," which was written by the eminent Shakespearian scholar, Professor Edward Dowden, has been revised by the author, and is now published separately in a small volume, entitled *Introduction to Shakespeare*. To the introduction as it originally appeared have been added some paragraphs on the great tragedies, and a brief notice of the interpretations of Shakespeare by great actors from Burbage to Macready. Professor Dowden takes up the study of Shakespeare from a threefold point of view. "First, the external life of good and evil fortune which he lived as a youth in Stratford, as a player and playwright in London, and again as an honored inhabitant of his native town; secondly, the inner life of his spirit, the wide-orbing movement of his intellect and imagination, of which we can read something in his marvellous series of poetical creations and can conjecture more; and last, the life which he has lived during three hundred years in the history of the national mind of England, or rather we should say the mind of humanity, the life of posthumous influence which he has exercised." Each of these topics is treated by the author. Peculiarly suggestive are the few pages on the "Development of the Drama" in England, and the notes on the various plays and their differing interpretations. The little volume is well fitted to serve as a supplementary textbook for classes studying Shakespeare. [Scribners, Importers, 12mo, $1.00.]

In *Did Moses Write the Pentateuch, after All?* F. E. Spencer, of Oxford, shows himself to be of a conservative view. The author feels that to restore Moses to his proper position is one of the greatest needs of the age. The three main divisions of the book may be indicated by three conclusions reached, viz., that modern critics give an impossible task to their supposed writers; that the Pentateuch was drawn up in all its parts under the immediate superintendence of Moses by the aid of unknown collaborators, and that historical silence is an illusory ground on which to base arguments of higher criticism, and in no history have ideals been wholly realized. The style is entertaining and scholarly. The book abounds in references to learned authorities and has a good bibliography. [Elliot Stock, London, 12mo, $2.40.]

George MacDonald has long since shown himself to be thoroughly at home among the people and the scenes pictured in his latest novel, *Heather and Snow*. A Scotch town, with the neighboring castle and the outlying country, form an interesting background for the drama played by the different characters of the town, the castle and the farm. Kirsty, the heroine, is a noble creature, both in body and soul; a product of generations of mountain-climbing, God-fearing ancestors, but with a warm, tender heart. Her influence upon every one with whom she has to do is for

good, and the story of the love between the laird and herself is beautifully conceived and well told. The laird, Francis Gordon, is an interestingly drawn character, especially in his intercourse with his mother. The continuous use of the Scotch speech will mar the book for some readers, and the story drags unmistakably in the first chapters. We make room for two stanzas of the poem with which the author closes the story.

"Love is the part, and love is the whole;
Love is the robe, and love is the pall;
Ruler of heart and brain and soul,
Love is the lord and the slave of all!
I thank thee, Love, that thou lov'st me;
I thank thee more that I love thee.

"Love is the rain, and love is the air;
Love is the earth that holdeth fast;
Love is the root that is buried there,
Love is the open flower at last!
I thank thee, Love all round about,
That the eyes of my love are looking out."

[Harpers, 12mo, $1.25.]

Two new volumes, both of them old favorites with readers of refined taste, have just been added to the Cameo Edition in large paper form — Mr. Stevenson's *Virginibus Puerisque and Other Papers* and Andrew Lang's *Letters to Dead Authors*. The etched portraits which serve as the frontispieces of these two books, the four new letters which Mr. Lang has addressed to John Knox, Increase Mather, Homer and Samuel Pepys, and the recognized position which these volumes hold in the field of *belles-lettres*, will assure a renewed popularity for them. This large-paper edition is limited to 212 numbered sets, and is handsomely printed on Holland paper, with wide margins, uncut edges, and other features of artistic manufacture befitting the character of the books. [Scribners, per set, $7.00 *net*.] The regular Cameo Edition of these two books is also issued in 16mo size, in different bindings, half levant, $3.50; half calf, $2.75, and cloth, $1.25.

The poetry of Charles G. D. Roberts is already known and valued as much in the States as among his Canadian friends. His latest collection is called *Songs of the Common Day* and also includes "Ave," an ode written for the Shelley centenary. The poetry of plain things, afield and at home, is an elusive beauty, which it is given to but few to set down in proper words. Certainly Mr. Roberts has repeated worthily the things the trees and sky and sea and fields and rivers say to him. It is almost a pity that the poet should sometimes go astray and fall to preaching in final sentences, even if never so little. The fine principle of "He that hath ears to hear, let him hear" is wisest. A long string of sonnets with such titles as "The Furrow," "The Waking Earth," "The Fir Woods," "Burnt Lands," "The Pea Fields," "Tides," "The Flight of the Geese" and "Midwinter Thaw" are sweet and clear in tone. There is a smell of fresh earth in them, and of what Mr. Roberts is fond of calling the "washing of the air." [Longmans, 12mo, $1.25.]

The Repudiation of State Debts, by Professor William A. Scott, of the University of Wisconsin, is the second volume of the Library of Economics and Politics. It is described in a very explicit sub-title as "A Study in the Financial History of Mississippi, Florida, Alabama, North Carolina, South Carolina, Georgia, Louisiana, Arkansas, Tennessee, Minnesota, Michigan and Virginia." Dr. Scott uses the word "Repudiation" in a broad sense, as meaning not merely the actual avoidance of the obligations to pay just debts, but also the "scaling" of debts and the refusal to settle bonds which were not valid from either a moral or legal standpoint. The author gives a concise and scholarly digest of the constitutional law, both State and National, as it bears upon Repudiation, in this sense of the word. He describes the acts of repudiation passed by twelve States, explaining carefully the facts presented. Dr. Scott concludes that the holder of repudiated bonds has at present no efficient means for enforcing the payment of his dues. In the last chapter he discusses the various remedies for the evils involved in repudiation. [Thomas Y. Crowell & Co., 12mo, $1.50.]

Recreations in Botany, by Caroline A. Creevey, is the very appropriate title of a delightful book in which the pursuit of botany is ranked as a kind of out-door sport, it being, as the author holds, more nearly allied to hunting and fishing than to piano-playing or any indoor sport. "I shall never forget," she says, "the beautiful sight which rewarded a desperate climb up steep, pathless rocks through a tangle of bushes, to where a broad, level spot was covered with the prickly-pear cactus in full bloom. There they lay, the great yellow beauties, drinking in the sunlight—a scene I had supposed possible only on the Western prairies." But while adding a charm to what she writes about flowers by this out-of-doors feeling, the author does not for a moment lose sight of the fact that her primary concern is the teaching of botany; and she has managed to condense between the covers of her book, in a thoroughly comprehensible way, a great deal of botanical information that is of interest

and value to the ordinary reader. Beginning with a description of the various parts of a flower, and the methods of analysis, the chapters that follow deal with such subjects as fertilization, orchids, aquatic plants, the cone-bearers, flowerless plants, ferns, mosses, fungi, etc. The volume has a number of excellent illustrations. [Harpers, 12mo, $1.50.]

The first thing that strikes the reader in examining the new *Dictionary of Quotations*, by Rev. James Wood, is its fulness. It is a larger selection than any previous work of its kind in existence. It contains 30,000 references, including phrases, mottoes, maxims, proverbs, definitions, aphorisms, and sayings of the wise and witty ones of all nationalities and all time. The editor informs us in his preface that the work is the result of three years' labor, a statement we can easily believe, for he has gathered together a great mass of valuable material, not only from English literature, but from the German, French, Italian and other languages, including the classics. A feature of interest is the wealth of quotation from certain modern writings, which, full as they are of wit and wisdom that amply deserves attention, have never been drawn upon for this purpose before. The compilation has been made by the editor with a special view to the needs of the present day, such sayings being selected as seem to reveal an insight into present-day interests and bear pertinently upon them. The work is therefore of much practical value, and, full and comprehensive as it is, it has been relieved of all danger of being cumbersome by a thorough and well-arranged index that makes the mass of material easily available for reference. [Warne, 8vo, $2.50.]

To the poet Whittier belongs by right a volume in the "Great Writers" series. The book is written by W. J. Linton, and is entitled *John Greenleaf Whittier*. Mr. Linton states that for the facts contained in his memoir he is indebted to two biographies, one by W. Sloane Kennedy (1882), the other by Francis H. Underwood (1884). The weaving of the story of Whittier's life into the form in which it is presented in this book is, of course, the author's. While Mr. Linton has added but little to what has already been published concerning the poet's life, he has written a readable and sufficiently full biography. He holds with Parkman that Whittier was "*the* poet of New England," but the critical estimate of the poet's work he has presented largely in the words of such authorities as Stoddard and Stedman. [Scribners, Importers, 8vo, $1.00.]

William F. Cody, known to the world as "Buffalo Bill," will always be a prominent figure in the history of American frontier life. John M. Burke ("Arizona John") has compiled a volume which gives the main points of Mr. Cody's career, and is published under the title, "*Buffalo Bill*," *from Prairie to Palace, an Authentic History of the Wild West*. Mr. Cody's services as a military scout and guide were of great value to the generals of the United States Army in the various Indian campaigns, and the story of this part of his life reads like a bit of romance. The latter part of the volume contains an account of the remarkable trip of Buffalo Bill's Wild West Show in Europe. The book is illustrated. [Rand, McNally & Co., 12mo, cloth, $1.00; paper, 50 cents.]

MINOR FICTION.

Mary Farley Sanborn has written a new novel entitled *Paula Ferris*. The heroine is presented as a woman of naturally fine instincts married to a man many years her senior and engrossed in his profession. Paula comes dangerously near falling in accepting the undisguised admiration of an artist. The scene shifts from Boston to the northern woods, and with the coming of a "forceful" male cousin the danger is averted, Paula's honor saved, and peace once more returns. [Lee & Shepard, 12mo, $1.25.]

Suspected, by Louisa Stratenus, is the story of a young German girl who is not kindly treated by the uncle and aunt with whom she is compelled to live. A young officer falls in love with her, and her guardians desire the marriage. Anna van Halmvelden does not return his love, however, because her affections are centred on a worthless fellow who, she imagines, has every virtue. Finally she sees this man in his true character, but when he is murdered the officer who loves her is accused of the crime. Meanwhile, Anna has learned to care for Lieutenant Wolff van Ruwenburg, and though she believes him guilty, offers to fly with him out of the reach of justice. Everything is cleared up at last, and all are happy. [Appleton, 12mo, $1.00.]

Two books of a rather light order of literature have as attractive titles *Marked "Personal"* (Putnam, 16mo, $1.00) and *The Last Sentence* (Tait, 12mo, $1.50). The former is by Anna Katherine Green (Mrs. Rohlfs), who has written several detective stories, and the other is by Maxwell Gray, whose "Silence of Dean Maitland" has had many readers. The "last sentence," administered by Judge Marlowe, Q. C.—for this is an English story—is in the case of his own daughter, who has been tried for murder; and the brown

paper parcel marked "personal" in the American tale contained the means of death used by a man on his wedding day.

Amanda M. Douglas has written a number of novels, which prove that she has literary qualities that appeal successfully to a large portion of the reading public. Her last story, *Larry*, won the $2000 prize offered by the *Youth's Companion*, and is, perhaps, the most natural and powerful of her tales. It is the history of a puny lad who was sent to Michigan by a society which cares for homeless children, and who finally came into the care of a certain "Aunt Mat," spinster, under whom he developed into an admirable citizen. The conditions of life in Michigan are naturally described, and some of the characters are drawn with skill. [Lee & Shepard, 12mo, paper, 50 cts.]

In *The Tragedy of Wild River Valley*, by Martha Finley, who is the author of the "Elsie Books" (Dodd, Mead & Co., 12mo, $1.25), there is an attempt on the part of several of the characters to live double lives. There is also a flavor of criminal reports in the harrowing details attending the punishment of these same individuals. A new book by Florence Warden is called *A Terrible Family* (International News Co., paper, 50 cents). The interest centres wholly in the doings of two families in England—one a widow with many daughters, who has rented a house to the other, a widower with many sons.

NEW BOOKS AND NEW EDITIONS.

A new and cheaper edition is published of Mrs. C. H. Stranahan's *History of French Painting*, which, when it appeared a few years ago, was accepted by competent judges as the most complete and most valuable book on this topic before the public. [Scribners, illustrated, 8vo, $3.50.]

Bulbs and Tuberous-Rooted Plants: Their History, Description, Methods of Propagation, and Complete Directions for their Successful Culture in the Garden, Dwelling and Greenhouse, by C. L. Allen, is written from the long and extensive experience of the author, who for many years has made bulb cultivation a specialty. The directions given are practical, and are plainly stated, and their value is increased by numerous illustrations drawn from nature. [Orange Judd Company, 12mo, $2.00.]

A second edition, revised and enlarged, of J. Dyer Ball's *Things Chinese, Being Notes on Various Subjects connected with China*, has been published. The author was for many years in the British service at Hongkong, and is the writer of a number of books on the Chinese language and its dialects. According to the testimony of those who are fitted to judge, "Things Chinese" gives more information concerning Chinese subjects than all the previous publications in the same direction combined. The topics are arranged alphabetically, and one may turn at will to a concise, pleasantly written article upon any subject—such as "Art," "Books on China," "Botany," "Dress," "Education," "Government," "Porcelain and Pottery," etc.—about which he may want information. [Scribners, 8vo, $3.00.]

READINGS FROM NEW BOOKS.

TWO STORIES ABOUT THACKERAY.

A somewhat amusing incident occurred at the mess-room of St. James's Palace. A daily dinner is provided for the Gold Stick, the Silver Stick, the Adjutant in Brigade-Waiting, three Officers of the Life Guards, five Officers of the Guards—all being on duty on the day. The first three places are habitually given up to invited guests; one of whom was Thackeray. Soon after dinner had begun, the senior officer said: "Mr. Thackeray, let me present to you your neighbor, Captain Crawley, of the Life Guards." Thackeray put on a very black look, murmured something, and reserved his conversation for the other officers. Before leaving the Palace he said to his host that he by no means objected to a joke; he was a joker himself; but he thought that there was a time and place for all things. The officer's name was Crawley; not in the least like "Rawdon." I regret to hear of his death lately at Brighton.

I found Thackeray at the Hotel at Folkestone having tea with his daughters. One of the young ladies said: "Do you know, Sir William, what has happened to Papa?" "No." "A young lady has fallen in love with him." "Can you be surprised?" "But you don't know how old she is." "I don't." "Just six." Thackeray put on a face of intense grief, and said: "It is a very sad business; the less said about it the better!" This is the only occasion which I can recall where he imitated an expression of a feeling, or showed anything approaching comic dramatic power.—*From "Hic et Ubique," by Sir William Fraser.*

THE RACE WITH THE STORM.

He sought the opposing boat next. It had made good time. There were five oarsmen in it, and, like his own, they were rising and falling with each stroke. In the passengers' place he could make out two persons, whom he took to be women.

A roll of thunder from the clouds startled the crew. Clear, angry, majestic, it filled the mighty gorge of the Bosphorus. Under the

sound the water seemed to shrink away. Lael looked out from her hiding, but as quickly drew back, crowding closer to the Prince. To calm her he said lightly:

"Fear nothing, O my Gul Bahar! A pretty race we are having with the cloud yonder; we are winning, and it is not pleased. There is no danger."

She answered by doubling the folds of the gown about her head.

Steadily, lithely, and with never an error the rowers drove through the waves—steadily, and in exact time, their cry arose cadencing each stroke. They did their part truly. Well might the master cry to them, "Good, good!" But all the while the wind was tugging mightily at its cloudy car; every instant the rattle of its wheels sounded nearer. The trees on the hills behind the Castle were bending and bowing and not merely around the boat, but far as could be seen the surface of the ancient channel was a-shirr and a-shatter under beating of advance gusts.

And now the mouth of the Sweet Waters, shallowed by a wide extended osier bank, came into view, and the Castle was visible from base to upper merlon, the donjon, in relief against the blackened sky, rising more ghostly than ever. And right at hand were the flags and the riders galloping with them. And there, coming bravely in, was the competing boat.

Over toward Roumeli-Hissar the sea-birds congregated in noisy flocks, alarmed at the long line of foam the wind was whisking down the current. Behind the foam, the world seemed dissolving into spray.

Then the boats were seen from the Castle, and a company of soldiers ran out and down the bank. A noise like the rushing of a river sounded directly overhead. The wind struck the Castle, and in the thick of the mists and flying leaves hurled at it, the donjon disappeared.

"We win, we win, my men!" the Prince shouted. "Courage—good spirit—brave work—treble wages! Wine and wassail to-morrow!"

The boat with the last word shot into the little river and up to the landing of the Castle, just as the baffled wind burst over the refuge. And simultaneously the van of the army galloped under the walls and the competing boat arrived.—*From "The Prince of Inuïa," by General Lew. Wallace.*

MR. JAMES ON PIERRE LOTI.

He betrays a precocity of depravity which is disconcerting. I write the gross word depravity because we must put the case against him (so many English readers would feel it that way) as strongly as it can be put. It doesn't put it strongly enough to say that the serene surrender to polygamous practices among coral reefs and in tepid seas is a sign much rather of primitive innocence, for there is an element in the affair that vitiates the argument. This is simply that the serenity (which, I take it, most makes the innocence) cannot under the circumstances be adequate. The pen, the talent, the phrase, the style, the note-book take care of that and change the whole situation; they invalidate the plea of the primitive. They introduce the conscious element, and that is the weak side of Loti's spontaneities and pastorals. What saves him is that his talent never falters, and this is but another illustration of his interesting double nature. His customs and those of his friends at Tahiti, at Stamboul, on the east coast of the Adriatic, or again, according to his latest work, at Nagasaki, are not such as we associate in the least with high types; and yet when we close these various records of the general activity known as the attitude of "conquest," the impression that abides with us is one of surpassing delicacy. The facts are singularly vulgar, in spite of the exotic glow that wraps them up; but the subjective side of the business, the author's imagination, had an extraordinary light. Few things could suggest more the value that we instinctively attach to a high power of evocation—the degree to which we regard it as precious in itself.—*From "Essays in London and Elsewhere," by Henry James.*

THACKERAY IN NEW YORK.

Thackeray had extricated the traps by merely pointing them out, but with imperturbable good humor and kindness made the best of the mishap. Besides, he had been amused by the advent of a well-known character making his appearance upon his arrival, as an interviewer, as he did to most European celebrities, with a view to "copy." More welcome was a more genuine chronicler, who was only second in visiting rotation, the historian, Mr. Bancroft, whom I found already in converse with him. He had what the French call the nose pincher kind of spectacles, over his forehead was the Napoleonic wisp of hair, and the air of diplomacy suffused his sallow features. It was only in conversation and by his references into literary Hinterland recollections that you guessed him to be older than he looked. For example, at dinner he said he had met Lord Byron once at Genoa. A reference to the pages of Thomas Moore shows this must have been as far back as the November of 1822, when Byron was occupying his villa, Saluzzo, at Albaro. Thackeray said he was then at Charter House. Mr. Bancroft lectured one evening before the New York Historical Society, where we went to hear him. He sought relaxation from his historical labors by inviting friends in the evening, and a night or two after our arrival Thackeray came back to the hotel, where I had remained solitarily, and described astonishing feats he had been witness to for the first time.

This was his initiation into the table-turning mystery, the hat-twirling, etc., accompanied by spirit-rapping manifestations. A nine days' wonder, or rather more. While the mania lasted Mr. Home was the hero of the hour.—*From "With Thackeray in America," by Eyre Crowe.*

THE LITERARY QUERIST.

How answer you that?
MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

729.—(1) Please give the inscription which James Russell Lowell wrote for the monument to Fielding, at the dedication of which he delivered an address while Minister to England. (2) Is the author who writes under the name of "Stepniak" still living, and if so, where? Has he published anything since 1882, when "Underground Russia" appeared? MRS. E. C. M.

(1) We doubt if Mr. Lowell wrote any such inscription; for Professor Woodberry, who is preparing his biography, tells us he knows of none. (2) He was banished from Russia in 1876, and settled in Geneva, Switzerland, where he still lives, we believe. His name is Sergius Michael Dragomanoff Stepniak. Since 1882 he has published through the Scribners, "Russia Under the Czars," and through the Harpers, "The Russian Storm Cloud" (pamphlet), "The Russian Peasantry," and "The Career of a Nihilist."

730.—Can any reader of THE BOOK BUYER give me the name of any collection of ghost stories? G. H. D.

The most famous one is Mrs. Crowe's "Night Side of Nature."

731.—I am the owner of a very old two-volume edition of "Dred," by Mrs. H. B. Stowe, published by Edward Payson Weston. Some fifteen years ago there was a famous pedestrian with the same name. Can any one tell me if the publisher and pedestrian are the same person? C. A. H.

The pedestrian flourished not fifteen years ago, but in 1866. He was a mere boy when the novel appeared, in 1856. Our impression is that the publisher was his father.

732.—(1) Kindly tell me who is the author of the line

"Be good, sweet maid, and let who will be clever."

Also in what poem it is found. (2) Professor H. H. Boyesen, in one of his novels, quotes from a Persian poem by Omar Khayyam. Can you give me the poem in full? Is Professor Boyesen the translator? E. H.

(1) It is from a short poem entitled "A Farewell," by Charles Kingsley. (2) The quotation is probably from Fitzgerald's translation of the Rubáiyát of Omar Khayyám, a poem of four hundred lines, published in a small volume by Houghton, Mifflin & Co.

733.—In *Graham's Magazine*, 1840, appeared "Monologues Among the Mountains, by a Cosmopolite." Can any one give me the author's real name? D. M.

It was probably John Dix Ross, who used that signature at that time and described his travels in the Highlands of Scotland.

734.—Will you kindly tell me through your columns if the post-office address of Joel Chandler Harris is Eatonton or Atlanta, Ga.? W. S. A.

You may address him in care of the Atlanta *Constitution*.

735.—"One would say he had read the inscription on the gates of Busyrane—'Be bold;' and on the second gate, 'Be bold, be bold, and evermore be bold,' and then again had paused well at the third gate, 'Be not too bold'" (Emerson's "Plato"). Where may an account of the gates be found, and how is Busyrane pronounced? M. L. D.

Pronounce the word in three syllables, with the accent on the first. It is in Spenser's "Faerie Queene."

736—Can you give me any information in regard to the publishers and price of a book called "Women of the Restoration," by Grace Johnson? It was reviewed in the New York *Tribune* last winter, but the paper was lost, and I have been unable to find anything of it at several bookstores. H. W. B.

737.—Will you kindly tell me through the columns of THE BOOK BUYER who wrote the sonnet on Friendship, beginning:

"I am thy friend, through good report or ill;
Through loss of fortune, trouble, grief and pain,
Through days of sunshine, and in storm and rain,
Thy joy shall be my joy; my heart shall thrill
With sadness for thy woe; my eyes shall fill
With tears to soothe thy grief. M. E. L.

738.—In Victor Tissot's "Hogarth et ses Amis" is told the well-known anecdote of the painter who, gradually drawing back and gazing absorbed at his painting, was just about to step from the scaffold when a friend hurled a brush full of paint at the picture and saved his life. It is there told of Samuel Johnson and Sir James Thornhill. Is this merely by romancer's license or are they the actors in the original story?

M. J H.

739.—Will any reader of THE BOOK BUYER inform me who are the authors of the following extracts,

"Our hasty moments fly apace,
Our feeble powers decay."

"What is even this sublunary world?
A vapor! and a vapor all it holds;
Itself a vapor. By thy beams exhaled,
Ordained to swim its destined round
In ambient air; then melt and disappear.
The sun himself shall quench in time his beams,
And, like the trembling taper in its socket,
Shall die away and bring no other morn."

W. B. C.

740.—Please tell me who is the author and where I can find the verses beginning:

"The fisherman stood all day on the beach,
Stood, where the breakers thundered in,
And heard the sound of the sea-birds' screech,
And dash of waves on the rocks of Lynn."

I think the title is "Old Hulda." G. S.

741.—Can you tell me who is the author of these lines? They are found in an old book on elocution as anonymous:

"A bark at midnight sent alone
To drift upon a shoreless sea,
A lute whose leading chord is gone,
A wounded bird that has but one
Imperfect wing to soar upon,
Are like what I am without thee."

W. W. H.

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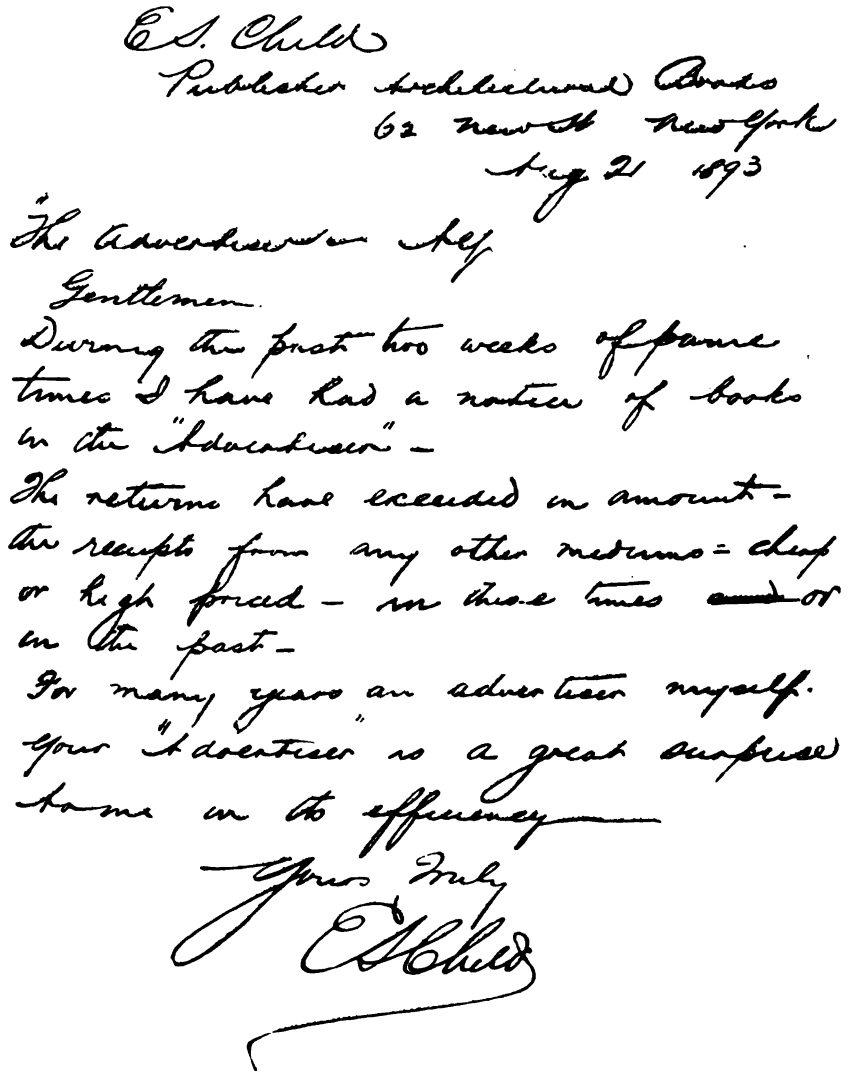
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has a notable list of contributors, including W. D. Howells, Robert Louis Stevenson, Joel Chandler Harris, H. C. Bunner, Harold Frederic, and Will H. Low.

The contribution of Mr. Howells is a remarkable one. Under the title, "The Man of Letters as a Man of Business," he discusses with perfect frankness the whole relation of literature to business, especially the relations of the writer with the editor and the publisher. It is a striking presentation of those things about which the public is so often misinformed. Another article of unusual interest, both intrinsically and by reason of its literary associations, is Robert Stevenson's journal of the voyage made by Sir Walter Scott in 1814 around Scotland in the lighthouse yacht. This intimate view of Sir Walter by a man of such acute perceptions as the great engineer of Bell Rock lighthouse, is peculiarly genuine and free from the glamour which Scott's great fame has usually cast over those who have written about him. There is an introductory note by Robert Louis Stevenson, the illustrious grandson of the author of the diary, which links a third interesting personality to the narrative.

The illustrated articles of this number represent an unusual number of the best known American and foreign artists, including Remington, Frost, Will H. Low, Francis C. Jones, and a group of famous Frenchmen, Monvel, Delort, Lynch, Marchetti, Jeanniot, and Courboin. The last named group forms the subject of an interesting article by F. N. Doubleday, who has visited the artists in their studies in Paris, and gives glimpses of their personalities as well as of their work. Another group of French artists will be the subject of a second article in the November issue.

The striking history of a body of remarkably brave men, who for twenty years have practically kept the peace in a wild territory equal to the area of France and Germany, is told by J. G. A. Creighton (an officer of the Canadian Senate) in a paper entitled "The Northwest Mounted Police of Canada," for which Frederic Remington furnishes many illustrations. Under the title "The History of the Red Fox," Joel Chandler Harris tells how the red fox was introduced into Georgia, and describes with his usual power a great fox hunt. A. B. Frost illustrates the incidents of the article. Teunis S. Hamlin, who has been a resident of Washington and a close student of the subject, describes "Historic Houses of Washington"—those which are associated with some of the most dramatic incidents in the history of our country and with some of its greatest men. The article is fully illustrated with drawings made from recent sketches of the houses described. Will H. Low contributes the third of the series of "Artists' Impressions of the World's Fair," describing critically and yet with enthusiasm "The Art of the White City." The illustrations are from Mr. Low's own sketch book.

The fiction of the number includes short stories by John Kendrick Bangs and Duncan Campbell Scott, and another installment of Harold Frederic's powerful story of war times, "The Copperhead." There are poems by H. C. Bunner, Edith M. Thomas, Bliss Carman, and Margaret G. George.

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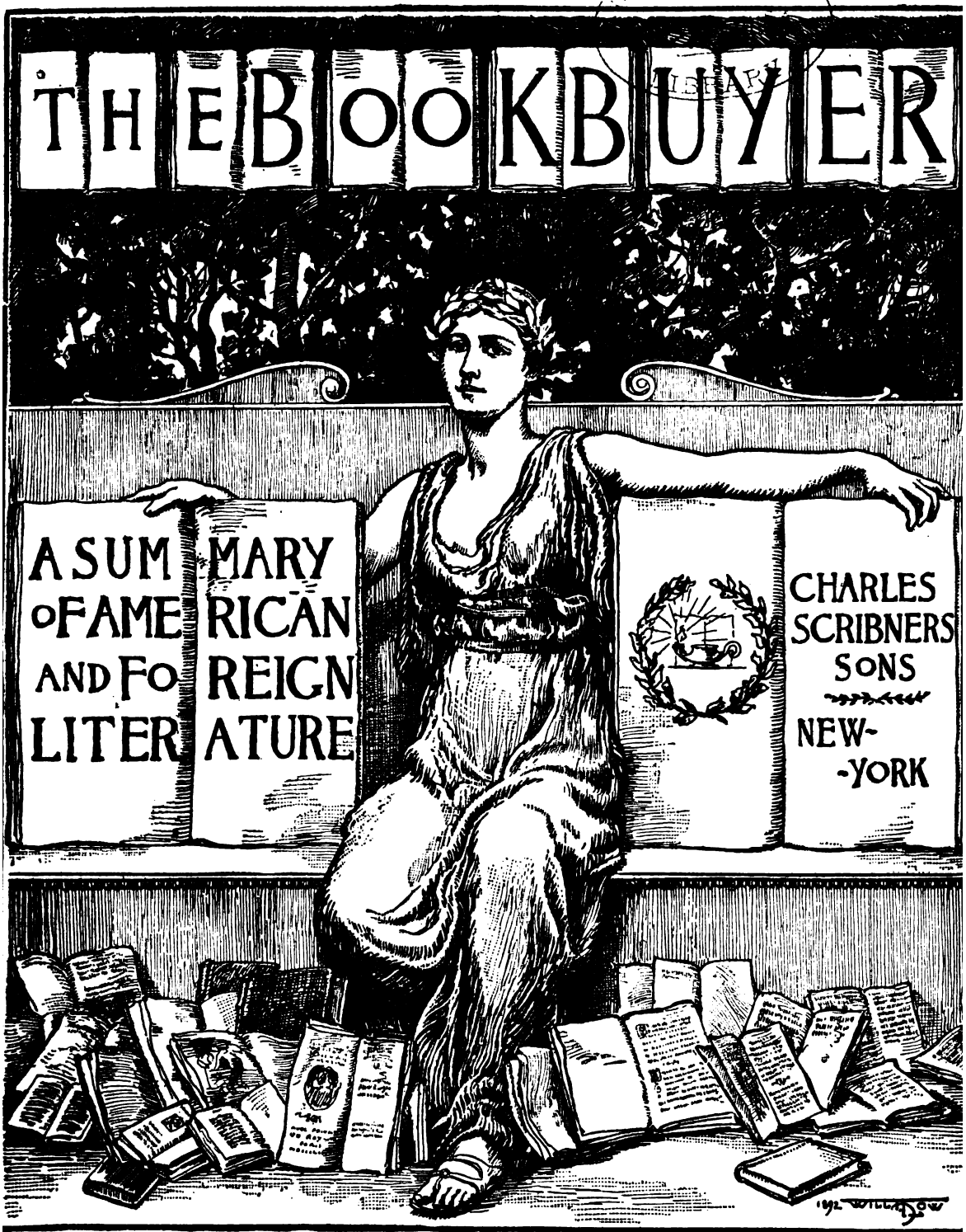
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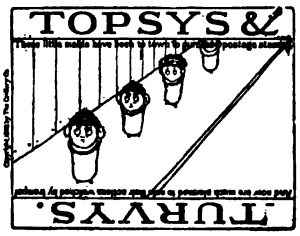
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HARVARD COLLEGE
JAN 10 1894

THE BOOK BUYER

A SUMMARY OF AMERICAN AND FOREIGN LITERATURE.

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CHARLES SCRIBNER'S SONS, NEW YORK.

THOMAS BAILEY ALDRICH.

THOMAS BAILEY ALDRICH, as all the world knows, was born in Portsmouth, New Hampshire, the seaport of quaint nooks and fine old houses which, under the name of Rivermouth, forms the setting for many of his tales and novels, including his "Story of a Bad Boy." That record, mainly autobiographical, describes his removal to New Orleans at a very tender age and subsequent return to his native town where he passed the greater part of his Bad Boyhood. There he was fitted for Harvard College, but, changing his plans at the last moment, he entered the counting-room of an uncle in New York. While thus employed, he began his literary career brilliantly with the poem of "Baby Bell," which, widely copied, gained him the friendship of Fitz-Greene Halleck, as well as instant recognition throughout the country. The poet in him was born, not made; and, after three years of his dual existence, he had the courage to leave his desk forever and follow the Muse, ever "tapping at the door," as he, himself, has told us in one of his charming retrospective poems. The next few years were years of hard work, fulfilling his first promise. The critical success had already been confirmed, and the winning of the world's favor was but a mere question of time. To this period,—a part of which was spent on the staff of Willis's *Home Journal*,—belong several volumes of verse. In 1865, after his marriage with Miss Lilian Woodman, he removed to Boston, since that time his home; and in the same year he became editor of the new periodical, *Every Saturday*, which flourished nine years under his direction. In 1869 he published the merry recollections of his boyish days. Then came "Marjorie Daw" to set the seal upon his reputation. That most original of tales was translated into many languages, and its author was now recognized the world over, not only as a rare poet, but also as a story-teller of the first order. Fame was his.

Mr. Aldrich's maturer works are too well known to need enumeration here. The laurels won thus early have never withered. His subjects, widely varied, show a similar variety of treatment; but, through them all, from the deep pathos of the "Queen of Sheba" to the elusive grace of "Nourmadee" and the dramatic strength of "Mercedes,"—the play lately performed in New York,—his success has continued unbroken. His lyrics have been critically classified as among the best in the English language; and, had we, like the French, an Academy of Immortals, his chair would unquestionably be found in the front rank. Failing this, all the honors an American author can hope for were accorded him long ago. Admitted to the intimate fellow-

ship of the older New England writers, he was made a member of the Saturday Club; and chosen editor of the *Atlantic Monthly*, in 1881, he maintained for years the high traditions of the magazine which Lowell founded. During this time he was the opposite neighbor of James T. Fields and Dr. Holmes in a Charles Street house, still outwardly unchanged though the hospitable soul of it has been transferred to quieter and more picturesque quarters on Beacon Hill. Here, surrounded by his family, amid the pleasantest of home associations, he still entertains the pilgrim and the stranger, to say nothing of the many friends who need no assurance of their welcome; or, in a workshop which recalls the watch-tower of Herr Teufelsdröckh, high above the city's smoke-counterpane, he sits alone with his tobacco-pipe, while his apparitions pass before him *aus der Ewigkeit, zu der Ewigkeit hin.*

Mr. Aldrich is an early riser, climbing to this refuge from the world's interruptions at an hour when day has hardly begun in other busy lives. Here, in the morning, his best thoughts come to him. Photographs cover the walls; there is a Moorish tile from the Alhambra; an etching above the small, unlittered writing-table which stands in the clear, north light. But the pictures, the treasured remembrances of foreign lands and the fine library are all below stairs. The books here are chiefly books of reference. This is a workshop, nothing more; but order is its first law, and all the surroundings denote the care bestowed upon the work before it receives the publisher's imprint. Neatly piled upon the window-ledge are the proofs of his latest volume, scored over and over again with corrections. He is never weary of revision; on the contrary, he believes thoroughly in that long, patient search for the best word of which the unthinking reader little dreams. To this tireless patience, now become second nature, is due the distinction of style, long since acknowledged to be his, which makes his prose writing stand as a model of directness and his flawless lyrics live in the memory like those of Herrick, of Lovelace and Carew.

In his intercourse with the world Mr. Aldrich has become famous as a conversationalist of originality, skill and charm. No dinner-table at which he sits can possibly be dull. His mind works with amazing quickness, flashing forth one repartee after another, —all irresistibly bright and keen but never ill-natured; and many a witty saying that has passed from lip to lip as a household word may be traced back to him. Though his summers are nominally divided between Ponkapog and a new cottage at Tenant's Harbor, many of his vacations have been devoted to foreign travel; and his brain, like Touchstone's, is crammed with observation of Europe and the East, often turned to amusing account in his talk. Yet he has never lost the power to listen appreciatively, either as guest or host proving always genial, considerate, incomparable.

Much more than the space permits might be said of Mr. Aldrich's generous eagerness to encourage younger writers. During his long editorship of the *Atlantic Monthly*, many names, now distinguished, first saw the light in its pages; but to its contributors the expression of his sympathy was never limited. The signs of promise, the willingness to work honestly and well, still awaken the same friendly interest,—an influence always of the best, whether it be direct or indirect. And the young combatant, who seeks a noble watchword for the field of letters, can hardly do better than to engrave upon his heart four lines of the poem, already mentioned, which Mr. Aldrich once addressed to his Muse:

"Though lacking gold, we never stooped
To pick it up in all our days;
Though lacking praise we sometimes drooped,
We never asked a soul for praise."

The first volume of the Pasquier Memoirs, which the Scribners have about ready for publication, treats of the intensely tragic period beginning with the liberal movement leading to the Revolution and ending with Napoleon's departure for the disastrous Russian campaign. The two subsequent volumes will deal with affairs during the Consulate and the Empire.

THE CHRISTMAS BOOK BUYER.

AS in former years, the Christmas number of THE BOOK BUYER will be devoted to a review of the holiday books, the precedence being given to those which are the most attractive in point of illustrations and artistic manufacture, and which at the same time deserve to be classed as literature. A distinguished group of writers will contribute a series of special articles about the more important of these books. Mrs. Kate Douglas Wiggin will write of Mrs. Burnett's autobiographical story, "The One I Knew the Best of All," with illustrations by R. B. Birch; William Winter has prepared a charming paper on a new edition of "Rip Van Winkle," illustrated by George H. Boughton; Robert Grant, now Judge of the Court of Probate, in Boston, finds a peculiarly congenial theme in Dr. Oliver Wendell Holmes's "Autocrat of the Breakfast Table," newly printed with illustrations by Howard Pyle; R. H. Stoddard writes sympathetically of Bryant's "Poems of Nature," which have been handsomely illustrated by Paul de Longpré; Dr. Lyman Abbott treats of Dr. Henry Van Dyke's "The Christ Child in Art," which is illustrated by some reproductions of classical and modern masterpieces; and "The Brownies at Home" find a witty champion in Laurence Hutton.

The other departments of the Christmas BOOK BUYER will be in the hands of experienced writers who will give a full survey of holiday literature. Noah Brooks will describe the miscellaneous books and W. O. Stoddard the juvenile books; while Prof. John C. Van Dyke will discuss the art books. The illustrations, of which there will be eighty or more in all, will be a most attractive feature of the number.

Dr. Henry M. Field, whose books of travel are always welcomed by thousands of readers, is the author of a new book, "The Barbary Coast," which is the fruit of a recent leisurely journey in Morocco, Algiers and Tunis. The Scribners will publish the book, which will have a map and illustrations.

LITERARY AFFAIRS IN BOSTON.

BOSTON, October 18, 1893.

THE question of literature in Boston seems likely soon either to resolve itself into a consideration of the Sunday newspapers or to be lost sight of altogether, if one is not disposed to look upon the Sunday newspaper as belonging to literature. It is to be assumed that the reading public gives its attention to this form of reading or there would not be an increase of the Sunday issues, since the men who are publishing them have a finger on the public pulse and watch closely the signs of the times, and we have two new candidates for popular favor. The *Post* and the *Journal* have begun to issue Sunday editions, and there is no telling how soon the conservative *Transcript* and *Advertiser* will follow their example. There has been talk for two or three years of this step on the part of the *Journal*, and it is to be supposed that it has been taken at last because the time is found to be fully ripe for it.

It is manifestly impossible for busy folk to have much time left for general reading if they pretend to get through these voluminous sheets. Indeed, one finds it easy to have some sympathy with the old lady who is said to have remarked plaintively that soon Sunday would have to be made to come only once a fortnight, because she could get only half through one Sunday paper before another came. It is the feeling of at least one of the men who are teaching English literature at Harvard, that the great expression of this age in literary form would have to be through the newspaper, since that is the great literary out-put of the time. The idea in his mind is that what the drama was in the time of Elizabeth and the novel was in English letters later, the newspaper is now. The obvious objection is that the journal is in its essence transient, and that to speak of a permanent expression in transient form is plainly a contradiction of terms. It is impossible to deny, however, that the American people of

to-day read periodical literature, and that they do not to a like degree read anything else. Whether one likes it or not is of course another question, but it is one which does not in the least affect the truth of the general proposition.

A singular side light is thrown upon the subject by the remark of a bright if not very profound young man, who recently said that he made it a point not to get too much interested in English classics, "because he intended to follow journalism as a profession, and he feared lest he get out of the popular spirit." In so far as his inference is correct, it is certainly melancholy enough. It is sad to think that we are getting toward a time when an insight into the thought of the best minds of the generations behind us unfits a man to please his own. It can only mean that the readers of to-day are better pleased to skim over the surface of things than to go into them thoughtfully and deeply; but I am happy to say that personally I believe that the would-be journalist was mistaken, and that he was rather attempting to justify his own misguided inclinations than really defining the attitude of the newspaper-reading public.

A conservative old Bostonian, one of the sort to whom the newspapers sometimes sneeringly refer as "the silver-topped Brahmins of Beacon Hill," not long since told his lawyer that he wanted his will drawn so that a nephew to whom he intended leaving the bulk of his property should not inherit "if he habitually read newspapers." The lawyer persuaded the old gentleman not to insert a clause in his will which seemed likely to be productive of nothing but litigation, but the spirit of the intention is interesting as an indication of the horror with which the newspaper habit is looked upon by some conservative minds. "Why, sir," an old lady said recently when the subject was under discussion, "the newspaper vice is a great deal more disastrous than the dram-drinking of our grandfathers!" To which declaration there seemed no especial use of replying, since a sentiment so extreme could hardly be argued with.

The usual regathering of the literary folk in town which comes with the autumn has of course taken place. Almost everybody is back again from sea-shore or mountain or from over seas. Mrs. Louise Chandler Moulton is one of the last to come, but she is on her way from Europe, and is due in Boston about the first of November. There is not a great deal doing as yet that can be announced. Mrs. Deland is resting after the conclusion of her new novel,—or to speak more exactly, she will be at work on the story until it is actually published, since it is her habit to make large revisions of her work on the proof-sheets. She is never satisfied to leave her work until the press has carried it so far that she can make no alterations. Robert Grant is at present giving himself chiefly to those legal functions which belong to his position as Judge of Probate. Barrett Wendell is taken up with his work at Harvard. T. R. Sullivan will not begin a fresh novel at present, but will write more of those short stories which are so sure of a warm welcome as long as he will produce them.

It is surprising that there is as yet no sign of any work of fiction in which the "White City" shall have a prominent place; but in the mean time Barrett Wendell has written an admirable paper of "Impressions" which will be in print in the *Harvard Monthly* before this letter is published. It is so closely in the line of my own feelings that I am only convinced that I did not write it by the fact that he has done it so much more effectively than I could have put it, and because the style is so characteristically his.

Dr. Holmes is said to be still at work on his autobiography, and it is to be hoped that instead of leaving it to be published posthumously he will issue it while he is still alive to hear the praises which it is sure to win. He could not but receive pleasure in hearing what will be said of it,—and why should we be forced to wait for a good thing longer than is absolutely necessary?

Arlo Bates.

Dr. Conan Doyle is reported to have decided to write no more detective stories.

ENGLISH NOTES.

LONDON, October 5, 1893.

IT must be about a year ago in this column that I referred to the restoration of Dove Cottage—where Wordsworth spent his early life and did some of his best work at Grasmere. Being recently, at the close of our superb summer, taking a brief holiday in the Lake District, I paid a visit to the quaint little dwelling place, and I am glad to be able to report that the renovation has been accomplished in most excellent taste. The whole place looks as if you might expect William Wordsworth back from one of his mountain rambles at any moment. The illusion is carried out by the presence of the custodian Mrs. Dixon, who has a marvellous amount of information with regard to former tenants of the house, who has lived all her life in the pleasant valley of Grasmere, and who knew both Wordsworth and De Quincey when she was a child. There is nothing of the ordinary show-house about the place. The renovation has been so cleverly accomplished that the cottage—which now contains a great deal of the poet's original furniture—assumes the aspect that it must have worn ninety years ago. If you were to sleep a night in the cottage you might expect to find it haunted not only by the spirits of Wordsworth and his wife and sister, but a goodly company which might include Coleridge, Walter Scott, Southey, Humphry Davy and Clarkson.

In no part is the reverence of the renovators so apparent as in the garden, which is allowed to remain as much as possible as it was in Wordsworth's days. It is a mighty pleasant place to moon and meditate in, to think of the poems that have been composed as the poet walked up and down the little terrace or digged and delved amid his vegetables. As one sits here and listens to the trickle of the tiny stream that runs through the garden and its melody is harmoniously mingled with the music of leaves, one feels tempted to write a poem on the subject. But the thought that so many great poems have been inspired in this quaint little pleasaunce, makes it almost sacrilege for the mere rhymer to dream of singing. That the reverent renovation of this cottage is highly appreciated is evident from the number of visitors—especially Americans—who have inscribed their names in the visitors' book. The number of sixpences that have been acquired for admission leads one to hope that the trustees who have undertaken all this good work will not have very long to wait before they hand over the property as a gift to the nation.

The preservation of the houses of eminent men, and making their habitations as much as possible like they were in their lifetime is an admirable way of commemorating celebrities and far to be preferred to the useless custom of erecting statues. A proposal is afoot to acquire the house of Thomas Carlyle in Cheyne Row. Such a course has been taken at Ecclefechan, and a few relics, portraits and bits of furniture have been acquired. But there is one person who goes to Ecclefechan, where hundreds go to London, and if the house in Cheyne Row could be acquired and if it were treated in the spirit that has fortunately pervaded the scheme at Dove Cottage, the project would indubitably be a great success. I remember when I was a boy seeing at the exhibition at the Royal Academy an elaborate painting of Thomas Carlyle's library in this very house. I do not know who the painter was, but it could be easily ascertained and would be an excellent guide for the proposed renovation. Apropos of this notion Mrs. Sala writes in *Sala's Journal* and suggests it would have been more to the purpose if some one had come forward in the lifetime of the philosopher and his wife and bought them "the house in which they lived and suffered so many years on the agonies of an insufficient income, and have sent them the deeds of gift of their dwelling in Cheyne Row in the shape of a greeting card on some bright Christmas morning." I entirely agree with the remarks of this clever and versatile lady, but unfortunately we do not manage things this way in England.

It was only recently I was alluding in this column to the excellent antiquarian works

accomplished by Mr. William Rendle. I regret to hear of his death which took place recently in his eighty-third year. He first appeared as a writer very late in life, after his retirement from practising many years as a surgeon in Southwark. All that time, however, he had kept his eyes open to his surroundings and made ample notes of what he saw and heard. These he eventually expanded into a valuable volume entitled "Old Southwark and its People," which is one of the most complete histories of the quarter we possess. His last book was "The Inns of Old Southwark," which was illustrated by Mr. Philip Norman. Mr. Rendle had an enormous fund of notes on antiquarian matters which he was ever most generous in bestowing on those who sought for information. In anything to do with Southwark and its celebrities and inhabitants he was one of the best authorities. To his researches and store of knowledge are due many of the particulars which were invaluable in tracing the pedigree of John Harvard, which has caused not a little interest on your side of the water. His kindness in putting his wealth of information at the disposal of others was unbounded. I have long letters from him written in a curiously minute hand giving me the most elaborate particulars with regard to some question of legend, locality and genealogy. In one letter I had from him he says, "Although near eighty I have a lot of stuff by me, yet unused, from which I should like to write a little volume of antiquarian and other Southwark gleanings." It is sincerely to be hoped this book is far enough advanced to justify its publication.

The question of raising a fund to provide for the great-great grandson of Daniel Defoe has recently been mooted, but it seems strange that if anything was to be done in the matter it was not accomplished long ago. The English are rather odd in this respect: they often take but little notice of a genius when he is living, but directly he is dead they spend untold sums in monuments and memorials and in providing for his descendants. Possibly the Chinese take a more sensible view of the question. They aver that if a man becomes great and celebrated his ancestors are ennobled, because they hold that he may produce a fool. There is after all a good deal of sound common sense in this idea, but it would put an end to all consideration or distinction in the owners of great names. Be that as it may, there is no reason that a subscription should not be raised for Mr. James William Defoe, who is seventy-three, in ill-health and poor circumstances, and for his son who is a sailor,—the last male representatives of the immortal author of "Robinson Crusoe."

Probably there is not an Englishman or an American who has not read these famous adventures in his boyhood; and if every one who has read this book gave a penny a considerable sum, quite sufficient for the purpose, might speedily be raised. It is a curious fact that "Robinson Crusoe" is one of the few books of world-wide and everlasting popularity that has been entirely free from controversy. There are all kinds of arguments respecting the Bible, and everlasting cavillings with regard to Shakespeare, and all sorts of subtle meanings and varied readings given to various phrases, of which, I am quite certain, the poor Bard was absolutely guiltless. But we always receive "Robinson Crusoe" with a simple faith and an unquestioning belief which are indescribably refreshing. If copyrights in books were made real and lasting property—as they ought to have been years ago—the Defoe family would at the present time be in affluent circumstances and there would be no occasion for raising a fund for their relief, which, however, I trust may speedily swell into a good round substantial sum. *J. Askby-Sterry.*

"Nibsy's Christmas" is the title of a little volume of three stories by Jacob A. Riis, the author of "How the Other Half Lives" and of "The Children of the Poor," which the Scribners have in press. These stories are based upon the author's observations of real life in the tenement-house districts, and derive their power and their pathos from the simplicity and fidelity with which he has portrayed the characters and painted the scenes. A cheaper edition of Mr. Riis's "Children of the Poor" is also in preparation for early publication.

ABOUT AUTHORS AND BOOKS.

The title of Olive Schreiner's new volume of stories will be "Dream Life and Real Life." The author has returned to South Africa.

The publication in London of a volume containing an early essay on literature and three letters written by John Ruskin when he was sixteen or seventeen years old has revived discussion of the practice of publishing the immature productions of men who later acquire fame.

C. B. Tillinghast, Custodian of the State Library of Massachusetts since 1879 and chairman since its organization in 1890 of the Massachusetts Free Public Library Commission, said in a recent number of the *Forum* that while interest in ancient or mediæval history had fallen off compared with a generation ago, the interest in modern and American history was on the increase. "It is the personality of history which attracts the attention of young people to-day," comments Mr. Tillinghast. His evidence also is to the effect that Scott is increasing and Dickens decreasing in popularity.

A rare book, a copy of the first edition of Izaak Walton's "Angler," printed in 1653, was recently procured for a customer by the Taylor-Austin Company of Cleveland, the price paid being not far from $1,500. The title is followed by a quotation from Scripture, not reproduced in subsequent editions: "Simon Peter said, I go a fishing, and they said, and we also will go with thee." A mark of the earliest impressions of this edition is a misprint of the word "contention" for "contentment," which was corrected as soon as it was detected. This error appears in the Cleveland copy of the book.

Mrs. E. T. Cook, writing on "Mr. Ruskin's Titles" in *Good Words*, says that Ruskin's original intention was to give the title "Turner and the Ancients" to the book which his publishers called "Modern Painters." Mr. Ruskin yielded to the publishers in regard to the main title of the book, but evolved the following sub-title, which, however, was dropped from all subsequent editions:—"Modern Painters: Their Superiority in the Art of Landscape Painting to all the Ancient Masters proved by Examples of the True, the Beautiful, and the Intellectual, from the Works of Modern Artists, especially from those of J. M. W. Turner, Esq., R. A. By a Graduate of Oxford."

Dr. Conan Doyle, in the course of a lecture on literature, said in speaking of Kipling, according to the London *Daily News*, that it was easy to point to faults of style. There was a "cock-sureness" in him which reminded one of the hot-headed schoolboy who backed his own side and had no word to say for the other. He gave the impression of being curiously wanting in the power of self-criticism—as witness the republication of certain of his works. Although he was English there was in Rudyard Kipling a touch of the burning East, like a vivid Indian orchid amid English roses. Kipling had been, and was still, a great political force. He had in his literature brought India nearer to England than the Suez Canal had done. When it was remembered that he was only twenty-seven years of age it must be admitted that few men of letters had shown such promise so early in life. Thackeray and Scott and other great authors had passed forty years when they began to make a mark.

One of the new writers that are attracting attention in England is John Oliver Hobbes, who is known to her friends as Mrs. Craigie. She has published three books—"Some Emotions, and a Moral," "A Sinner's Comedy," and "A Study in Temptation." She is an American, as appears from the following brief sketch which is taken from the New York *Evening Sun*:

Her maiden name was Pearl Richards. She was born in Boston in 1867, where her parents, Mr. and Mrs. John Morgan Richards, then lived. When only three months old she was taken to England, where she has lived ever since, although her chronicler says she is "thoroughly in sympathy with the fundamental principles and institutions of her native land." When sixteen she went to Paris to study music in the Conservatoire. It was her intention to become a professional musician; but at nineteen she married. After her marriage she became a student of the London University. It was by the advice of one of the professors there that Mrs. Craigie, who was studying for a degree, gave up classical study and turned her attention to literature. It will be interesting to students of heredity to discover in her pessimistic philosophical fiction the workings out of 200 years of Calvinistic blood brought down through a line of Scotch Puritan clergymen. She says of herself: "I have been a gentle cynic from babyhood." John Oliver Hobbes is now but twenty-six years old. She is described as of medium height, with dark, expressive eyes, and dark hair drawn up carelessly from a wide low forehead. In her pictures she resembles somewhat Lady Randolph Churchill.



A BOOK ABOUT FRENCH ILLUSTRATORS.*



WHOLE regiments of volumes on French art appear more or less regularly every year, and all the phases of the absorbing topic have been written of from a thousand and one points of view. Singularly enough, the work of the French illustrators as a class has never been adequately treated. M. Louis Morin therefore has the advantage of coming to a field quite unhackneyed, and one, too, surprisingly fertile in both a literary and artistic way, though the task of treating the men who have made the best illustrators has been made more difficult by the very number and excellence of the work done.

M. Morin has hit upon a happy plan to avoid on one side a dry analysis of the drawings and paintings made for reproduction, and on the other a Jenkins-like account of their personality. He has taken three imaginary critics: one an American enthusiast and collector of French illustrations, and the two others Frenchmen representing in their preferences both the classic

* FRENCH ILLUSTRATORS. By Louis Morin. Limited edition of 1,030 numbered copies. With 15 plates in color on Japan paper, and more than 100 sketches, portraits, and drawings. In 5 parts, in portfolio, net, $15.00. Charles Scribner's Sons, New York.



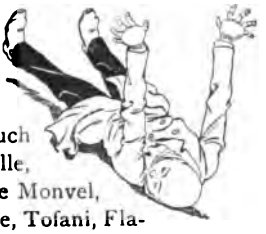
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BOUTET DE MONVEL IN HIS STUDIO.

and the romantic schools. The account of the experiences and studies of these three men who go about the studios and visit the artists in the various quarters of Paris gives an admirable view of the men and their work; not an exhaustive one nor a complete study, perhaps, but one which is likely to be found of the greatest real interest to the reader.

The general reader whose custom it is to "skip" the text of books devoted mainly to illustration will make a mistake if he treats Morin's pages with so little attention. The author stands so high in the councils of the illustrators that one seems to be at close range to the men themselves. In this respect he has the same advantages of writing of his French contemporaries as Mr. Hopkinson Smith had in writing of American illustrators. Both are illustrators themselves as well as writers of experience and reputation.

Of course, a most important feature of such a book is in its illustration, which fortunately includes many plates reproduced by processes distinctly French in their origin, and still most perfectly produced by French printers and engravers. The photogravure and chromotypogravure, as the colored prints are called, executed by Goupil, have a distinction which the work of no other firm and nationality has been able to produce. These fifteen plates are reproductions of pictures by such well-known men as Detaille, Delort, Lynch, Boutet de Monvel, Madame Lemaire, Lepère, Tofani, Fla-



meng, Morin (the author), Vierge, Le Blant, Marchetti, Renouard, and Kaemmerer.

The text illustrations include original drawings by very many of the best known men in this branch of work, whose names are probably almost as familiar as our own illustrators. Among them are Besnard, Leloir, Rochegrosse, Caran d'Ache, Jeanniot, Rossi, Buhot, Somm, Vallet, Chéret, Courboin, Myrbach, Grasset, Bayard, and a score or more others, perhaps not so well known, but as admirable and famous artists.

The illustrations of the artists in their studios is another excellent feature, adding distinctly to its interest; and the portraits of illustrators drawn by Mr. William J. Baer, printed on the margin as index figures to the text itself, is a novel and excellent idea.

Practically another branch of illustration is brought out by the cover designs which are used to ornament each part, and are of unusual interest in these days when collecting of designs even in posters and covers has become such a fad in Paris. The cover for Part I. is designed by Louis Morin, the author of the book; Part II. by Georges Auriol, a conspicuous figure in the Chat Noir colony, and famous for his designs; Giraldin has furnished cover for Part V.; Robandi, Part IV.; and Jules Chéret, the most famous, perhaps, of all the artists of this class, Part III. The water color used for the portfolio, by Albert Lynch, is really an exquisite picture, and thoroughly characteristic of the artist.

Of the mechanical excellence of the book it may be said that it would seem as though nothing has been omitted which would add to its attractiveness, and the volume bears many evidences of a liberal expenditure of care and effort.



From "French Illustrators." Copyright, 1893, by Charles Scribner's Sons.

SKETCH BY VIERGE.



From "Our Great West." Copyright, 1893, by Harper & Brothers

THUNDER CAPE, NORTH SHORE.

SOME BOOKS ABOUT THE WEST.

JULIAN RALPH'S powers of keen observation and graphic description are well known to newspaper and magazine-readers. They are displayed to good advantage in his attractive book on *Our Great West*, which is "a study of the present conditions and future possibilities of the new commonwealths and capitals of the United States." The tour or tours the results of which are here summed up in a picturesque and entertaining way begin in Chicago and end in San Francisco. Two chapters are devoted to the Western metropolis: one dealing with its business and external features—the bustle and hurry of its streets, its lofty buildings, rushing cable cars, park system, and distinctive Americanism; the other portraying its "gentle side"—in other words, the work which its women have done in behalf of Chicago and the large place which they fill in its life. The second chapter was an after-thought; and a happy one. The Dakotas, Montana, Washington, Colorado, and Wyoming are taken up in order, and after a glimpse of Mormon life on its domestic side the series of sketches is "rounded up"—to use a Western phrase—with a vivid picture of San Francisco. There are also chapters on Lake Superior (so well described by Old Crowfoot as "Brother to the Sea"), "Capitals of the Northwest," "Glimpses of Past, Present, and Future," and "Ways of City Government out West," in the last of which Mr. Ralph endeavors to find in the experiences and experiments of these new cities some hope for the solution of one of the most vexing problems that confront Americans. It is safe to say that no one but a trained newspaper man could have written this volume. Mr. Ralph refers more than once to "that indefinable thing called 'the newspaper instinct,'" which, it is plain, had a good share in the making of his readable and valuable book. He set out to give a description of certain new States at the close of the nineteenth century, but no one can appreciate better than he the changes which the coming seven years will bring. As a picture of the new West of to-day, however, his work is not surpassed. The volume contains a number of illustrations, but they are very unevenly distributed. Maps of several of the new States are also given. [Harpers, 8vo, $2.50.]

William H. Wiley and Sara King Wiley are the authors of a quarto volume in which a description is given of the trans-continental sight-seeing journey of the American Institute of Mechanical Engineers, the members of which travelled 10,000 miles in the summer of 1892, their convention being held that year in San Francisco. The chief feature of the volume consists of the collection of 157 reproductions of photographs of the natural wonders of the Far West, the wide scope of the journey being indicated by the title, *The Yosemite, Alaska and the Yellowstone*. No one can read the book and look at these pictures without being deeply impressed both by the grandeur and beauty of our Western scenery, and by the extraordinary resources, mineral and agricultural, of the country. [John Wiley & Sons, 4to, $3.00.]

The fascinating island of Mackinac is the scene of Mary Hartwell Catherwood's new romance, *The White Islander*. The time is that of the Indian massacre at Fort Michili-

mackinac, on the main land a few miles away. The one white man who escapes, Alexander Henry, is taken by an Indian chief, Wawatam, between whom and Henry there is a species of blood-brotherhood, to the island, where Wawatam lives with his grandmother, an idiot boy, and a young French girl, Marie, whom the chief intends to marry, although the girl is ignorant of his purpose. In the two or three days that Henry remains on the island he and Marie develop a strong attraction for each other, but not a word of tenderness passes between them. Wawatam, however, perceives how things are going and causes Henry, after his departure in safety, to surrender himself to the hostile Indians. The incidents leading up to his final rescue are powerfully and thrillingly told. Mrs. Catherwood excels in the descriptive parts of her romance, as this brief extract will show: "This world of velvet greenness was different from anything



From "The White Islander." Copyright, 1893, by The Century Co.

"BUT NO PRIEST CAN BE A HUSBAND."



A COVE IN WOODED ISLAND.

From "Some Artists at the Fair."—Copyright, 1893, by Charles Scribner's Sons.

Henry had seen. It was a cascade of moss forever in the act of falling down a mountain-side. The distant horizon could be traced, bounding the lake. Far off the blue water shaded to grass-green stripes betwixt zones of purple. He had a speechless feeling that he was in the hand of some mighty spirit that changed Nature and him from moment to moment." [Century Co., 12mo, $1.25.]

A most picturesque souvenir of the World's Fair is a collection of the impressions of F. Hopkinson Smith, Will H. Low, William Hamilton Gibson, Frank D. Millet, and J. A. Mitchell, just published under the title, *Some Artists at the Fair*. The friendly artists, each of whom collaborates with himself as writer, take the reader along with them in their journeyings about the White City, and each shows the great panorama through lenses of his own. Mr. Smith tells of "The Picturesque Side," with some personal recollections drawn out by chance meetings with old friends from Venice and Stamboul. Mr. Low writes of and illustrates "The Art of the White City," finding special occasion to be amazed and glad at the sight of the buildings shining at night in the rays of myriads of electric lights. Mr. Millet, very properly, speaks of "The Decorations of the Exposition," comprising such paintings as are incorporated as decoration in the domes and panels in various pavilions, and of the two interiors sufficiently highly finished to permit of mural decoration. Many of the notable examples are reproduced in full page drawings. Mr. Gibson, in discussing "Foreground and Vista at the Fair," deals with the natural—or rather, artificial—environment of landscape and waterscape which is the crowning artifice by which the work of the architect is glorified. The feathery drawings of plants and flowers which decorate his paper are thoroughly characteristic of his familiar hand. Mr. Mitchell draws and writes about "Types and People at the Fair." He gives a jovial record of his physical weariness and intellectual enjoyment, appreciating heartily the fact that he has been permitted to remain alive. He remarks that "a very good lunch can be procured in the State of Illinois for less than $100, and $30 is more than enough for a chicken sandwich." He finds the "average American" a man and brother to be proud of, on the whole, among the wanderers from every land, and



From "The Cliff-Dwellers." Copyright, 1893, by Harper & Brothers

"HE FOUND A PLACE IN A QUIET CORNER."

concludes that the American, when steering himself, is preëminently "practical." [Scribners, 8vo, $1.25.]

Henry Fuller, in his new book *The Cliff Dwellers*, has accomplished the difficult task of writing a brilliant novel out of utterly commonplace material. Not a single character in the book is, *per se*, interesting or clever, unless one excepts the dashing Mrs. Burton Tillinghast Brainard *née* Cornelia MacNabb; the plot is not new, nor is there special felicity or significance in the incidents, neither has the story a noteworthy dramatic quality. And besides, the scene is laid in Chicago. Yet the book is a brilliantly clever piece of realism. The story is told of the dwellers in "The Clifton," one of the many modern monsters whose peaks "loom up grandly but vaguely, through swathing mists of coal smoke, in this mighty yet unprepossessing landscape." George Ogden, a young man from the East, is received into the Underground National Bank, of which Erastus M. Brainard is the president. It must be supposed, with regret, that Brainard is considered to be an exponent of Chicago business methods. He has grown rich and prosperous, if not lovable, and though "his demise would indeed set the clipping bureaus to work, the work would not be started by the direction of his surviving family." Brainard's two sons and two daughters have many and involved adventures, resulting from a criminal habit on the part of the younger son, who crowns his career by killing his own father and himself. The character of the elder daughter is heroic, and she keeps the family in some sort of relations through many vicissitudes. Ogden performs the realistic feat of embezzling the funds of the bank, and being sorry for it afterward. It is a grim story, and one not calculated for the pleasant whiling away of an idle hour. But it is a profitable tale (if one be inclined to find profit in his tales), and a ray of hope shines in at the last when Ogden marries Abbie Brainard and makes a new start. [Harpers, 12mo, $1.50.]

From an article which appeared recently in the New York *Times*, it appears that Prof. Brander Matthews, of Columbia, has a very large and valuable dramatic library, including a larger collection of books on Sheridan than may be found in the British Museum. One of his treasures is David Garrick's copy of Pope's edition of Shakespeare. Prof. Matthews prefers to write plays rather than stories, finding the work more difficult and more interesting.



From "Nowadays and Other Stories."—Copyright, 1893, by Harper & Brothers.

THE ROOM HAD BECOME QUITE DARK.

NEW NOVELS AND SHORT STORIES.

IN his new novel, *Tom Sylvester*, T. R. Sullivan has shown that the quality of his literary art need not necessarily confine him to the limits of the "short story" which he has hitherto treated so successfully. The story of Tom Sylvester's life begins with his boyhood in the New England village of Worthingham, which, like so many others of its kind, gradually "outgrew its gentle nature, and became the noisy, manufacturing centre that we know to-day." In this first part of the book some of the more important characters are introduced as part of the pleasant, simple village life of that day. While Tom is still a young man the scene shifts to Paris—a sharp contrast in the way of background. With the Paris of to-day the author is evidently familiar, and his drawing of it shows unusual skill of touch. The action of the story now moves more quickly, and Tom, as one of the "American colony," finds life a much more complex thing than it proved to be in his New England home. It has, indeed, some very dramatic moments, in the use of which Mr. Sullivan shows himself a trained story-teller. Love plays an important part in the narrative, and the characters are carefully and consistently developed. In Part V., entitled "Port after Stormie Seas," the scene returns to the New England village where Tom had lived his earlier life. The recognized characteristics of Mr. Sullivan's style, ease, and refinement, add to the charm of a story which is, in itself, interesting. [Scribners, 12mo, $1.50.]

The characters who figure in George A. Hibbard's stories are generally of what is known as the "smart set" in town society. The hero of the tale which gives the title to his new book, *Nowadays and Other Stories*, is a broker whose sweetheart drives down to Wall street, in order to help him during a panic. The author succeeds in conveying an excellent idea of the excitement and tremendous nervous tension of "the Street" at such a time, and is equally successful in giving individuality and human interest to Santvoord and Madeleine. One of the best of the half dozen stories is "A Flirt," Dinah Haye being a character upon whom the author has bestowed much thought. This charming girl stands out in clear relief, and is an admirable illustration of the author's art in portraiture. The titles of the other stories are "There's Nothing Half so Sweet in Life," "A Mad World, My Masters," "Guilty Sir Guy," and "In the Midst of Life." Mr. Hibbard is an artist as well as a writer, and he has made some very charming drawings for his book, one of which is reproduced at the head of this page. It is so unusual a thing for a writer to be able to illustrate his own stories that Mr. Hibbard's drawings will be apt to attract unusual attention from those who are fond of studying the novelist's pictorial presentation of his own characters. [Harpers, 12mo, $1.25.]

Nothing could be more unlike the work of Sarah Grand in "The Heavenly Twins" than one of her two books, *Singularly Deluded* and *Ideala*, both of which were written and published in England before the novel which made her name widely known appeared. "Singularly Deluded" is a clever little story with two harrowing chapters to begin with, followed by a most ingenious and cataclysmic series of accidents, which fill up the remainder of the volume, and of

which the reader gets just a little tired, toward the last. The accidents occur—one might almost say recur—to poor Mrs. Leslie Somers during her search for her husband who has wandered off while temporarily queer in his head. The dénoûment, which proves everybody, including the reader, to have been singularly deluded, is most ingeniously managed; but to announce it here would spoil the flavor of the story.

"Ideala" is clearly the forerunner of "Evadne," in "The Heavenly Twins." The work is not a story, but a study of a baffling, lovely, inconsistent, noble character, from whom one is averted at first and whom one loves greatly at last. The conditions which develop Ideala's character, like those that mould Evadne's, are evolved from marriage; and the author's discussion of these conditions is marked by a like bold, original, so-called heretical treatment. Sarah Grand is not and will never be a story-teller in the ordinary sense of the word. But an unusual vigor of thought and freshness of style pervade all she writes. If she can't construct a tale cleverly, she can set people to thinking deeply, and in this world where tales are plentiful and original thought is not, perhaps the latter is best. [Appletons, 12mo, $1.00 each.]



From "Sweet Bells Out of Tune." Copyright, 1893, by The Century Co.

"AREN'T YOU PLEASED WITH ME?"

Mrs. Burton Harrison's pen has its own charm, always—a charm that is not lessened in her new book *Sweet Bells out of Tune.* After the clever opening chapter, than which nothing in the entire book is better, the first jangling notes of the sweet bells are heard from the sacred preserves of the Halliday family. The story is not elaborate, and, unhappily, not new. It is the story of the protest of a young and high-minded woman married to an easy-minded, ordinary young man whom she adores, against the subtle evils of the world which he knows and she does not. Collaterally, it contains much that is satirically suggestive concerning the assaults of those new in riches against the solid front of the New York Matriarchs. The story is brilliant and discriminating, yet most sympathetic; and it rises with fine naturalness to the climax where Eleanor's self-renunciation bids her stretch out the hand of love, that pride had withheld, to bring her husband back. One of the minor delights of the book is the tender little love story of naughty, fearless Trix and Brockenborough Vyvan. [Century Co., 12mo, $1.25.]

There are seven stories, in all, in Mr. Stockton's new book, *The Watchmaker's Wife, and Other Stories*, and each of them has that rare quality in story-telling of which Mr. Stockton (and he alone) is the master. The tales, after the first, are entitled "Asaph," "My Terminal Moraine," "The Philosophy of Relative Existences," "The Knife that Killed Po Hancy," "The Christmas Shadrach" and the "Reverend Ezekiel Crumps." Each of these has its clear and special claim to ingenuity and rare humor. "The Philosophy of Relative Existences" tells of two young adventurers who find themselves in a city peopled by the ghosts of the future—the spirits of those who are to be—and of their encounter there with a young woman who is studying a work on the said Philosophy written by one of the young men. This is specially ingenious. Perhaps "Asaph" is the most cleverly humorous story in the book, if one may be Epicurean enough to select at all. Taken as a whole the stories are among the best Mr. Stockton has written. [Scribners, 12mo, $1.25.]



From "Meh Lady." Copyright, 1893, by Charles Scribner's Sons.

"OH! SHE SUT'N'Y DID POMPER HIM, READIN' TO HIM OUT O' BOOKS, AN' SETTIN' BY HIM ON DE PO'CH."

A year ago Thomas Nelson Page's exquisite Virginia story of the war, "Marse Chan," was published, with a series of illustrations by W. T. Smedley. This fall the same publishers issue Mr. Page's equally charming story of Virginia life, *Meh Lady*, also a tale of the war, with illustrations by C. S. Reinhart, who imparts much grace and charm to the characters and scenes of the story. [Scribners, small folio, $1.50.]

A young Englishman of good family soon after his arrival in the Hudson's Bay region is jilted by the English girl to whom he has been betrothed for some time. Believing, truly, that the breaking of the engagement has been furthered by his family, in a fit of pique and while half under the influence of brandy he marries Lali, the daughter of an Indian chief, and at once dispatches her to England, thinking that by the mortification

of his family he will have his revenge. So Mrs. Francis Armour crosses the ocean in her buckskin garments. The family are equal to the occasion, however, and the daughter of the forest proves tractable and teachable. Her husband has had no thought of *her* during the transaction, and not till long afterward does he realize the meanness of his conduct. When he finally returns home, after four years, he finds his wife an accomplished lady and the mother of a son of whose arrival he has never been informed. The wife's love has not died out in spite of his neglect, although she has come to know yet read the story to tell what was found in *The White Cave*, and it would be quite impossible even to summarize the many experiences of the campers in the Australian bush.

On the Old Frontier is by the same author. The scene is laid in Western New York in the last century, and the actors are those who were concerned in the last raid of the Iroquois. Indian stories are always thrilling to young readers, but in this they will find none of the romantic braves who figure in the imagination of many writers. The author has



From "The White Cave." Copyright, 1893, by The Century Co.

"HE SUDDENLY DREW BACK AND HURLED THE BOOMERANG."

the real reason why he married her. A reconciliation and happiness follow in due course. The plot is not a novel one, but is well worked out by Gilbert Parker in *The Translation of a Savage*. (Would not "Transformation" be better?) [Appletons, 16mo, 75 cents.]

William O. Stoddard has won for himself a large place in the affections of boy readers. The story of life and adventure in the wilds of Australia, *The White Cave* (Century Co., 8vo, $1.50), was doubtless followed with breathless interest as it appeared from month to month in *St. Nicholas*. It is now issued in book form, with all the original illustrations, and makes a very attractive appearance. It would not be fair to those who have not tried to preserve the historical outlines, and concerns himself more with the white settlers than with the Indians. The latter appear often enough, in all their grim reality, to give a touch of tragedy to the narrative. The hero, Dan Van Lennep, is a boy who was stolen by the Onondagas; and who, on his escape from them, used the knowledge he had gained for the saving of the raided settlers at Plum Hollow Fort. Humorous touches are introduced in the character of Mr. Pringle the school-master, shrewd Jake and brave Polly. The story ends with a group of frontiersmen standing about the smoking embers of the Council House of the conquered Six Nations, and the last raid of the Iroquois was over. [Appletons, 8vo, $1.50.]



From "On the Old Frontier." D. Appleton & Co.

THE RED BURGLARS.

Much of the originality, humor and faithfulness to life which characterized Maria Louise Pool's former tales, is present in *The Two Salomes*, her latest novel. But one regrets that a certain constraint, and a distinct effort to follow some outside influence or model are clearly evident. The story hinges upon the theory of heredity; and in a certain pagan outlook upon life the author does not depart from the lines in which we are accustomed to know her. Salome, whose subtle charm is really stronger in the author's opinion of her, than in any effect her character produces upon the reader, is a morbidly conscientious New England girl, who discovers that she doesn't "care about right and wrong any more," after she has breathed southern air, and basked under Florida skies. Her mother, Mrs. Gerry, is a real creation, and is drawn with a strong, true hand. These two leave the father—who never was "fore-handed"—on the bleak Massachusetts farm, and go south with the hope of staying incipient disease in Salome. It turns out that Mrs. Gerry's grandfather was a wandering musician who fell in love with and married a pale Puritan maiden. The contradictions in Salome are explained as her ancestry is traced. The power of the book lies in the agony of upright Mrs. Gerry when she learns that she cannot respect the daughter, whom she loves with absolute devotion. Another phase of this situation is found in the painful relations between Salome and her lover, after she has confessed the cause of the loss of her mother's respect. The idea of mixed mental and spiritual traits is not novel, of course, but the handling of the details in this story is rather original. Several of the situations are unreal, but the many strong points reconcile us to the weakness. What one objects to, however, is the evident fact that Miss Pool is not contented to work on the original lines in which she excelled, but has turned

aside to follow the well-beaten paths of attenuated analysis, and vaporing introspection,—an affectation of modern writers. [Harpers, 12mo, $1.25.]

The title of Harold Frederic's latest story, *The Copperhead*, will not need explanation to any American reader. The Copperhead who forms its central figure is a farmer in northern New York who sympathizes with the South in the anti-slavery struggle, and who in consequence is boycotted, as we say nowadays, by his neighbors. He is driven from church, not allowed to sell his milk at the neighborhood creamery, and in a hundred ways ostracized and treated with scorn. To add to his burden, his son falls in love with the daughter of the arch-enemy of the family, a ranting Abolitionist, and then goes to the war, only to be reported "missing" after the battle of Antietam. Finally the farmer's house is set on fire by a crowd of young roysterers who have come with the intention of tarring and feathering him and his "hired man," and then the reaction in favor of the Copperhead sets in. The book ends with the return of the "missing" soldier and the reconciliation of his father's family with that of the young school-teacher in whom he is interested. Mr. Frederic's descriptions of life in a rural community at the beginning of the war are true, and his character studies not only have power and individuality, but are evidently based upon careful observation of real life. The scene at the voting-place and the burning of the farm-house are vividly depicted. [Scribners, 12mo, $1.00.]

If one may compare work so original as that of Helen Dawes Brown in *The Petrie Estate* with anything but itself, we should say that it reminds us, in its daintiness of touch, its sparkle of style and its general cleverness, of the best work of the author of "Margaret Kent." The Petrie estate was a large one left without will, and hence inherited by Charlotte Coverdale, teacher and philanthropist, next of kin, and a high-minded and beautiful young gentlewoman. Miss Coverdale has been in possession of her fortune for a year, during which time she has established a charming house in New York and fallen in love with Richard Waring, a young editor who still cherishes the traditions of a school before the business office. Then a will is found, in a copy of Boswell, which leaves the entire estate to Richard Waring, the life-long protégé of James Petrie. The happy dénoûment resulting from this discovery leaves the lucky Waring in possession both of the fortune and the lady. There is much clever contributory work to this bare plot, and the author is especially happy in the characterization of certain well-known types, notably the literal-minded New England aunt, the delicious Mrs. Bisbee, and the real estate agent. [Houghton, Mifflin & Co., 16mo, $1.25.]

It almost seems as if A. Conan Doyle were chaffing himself in the opening chapter of his new story, *The Sign of Four*, as his parodists might chaff him. In this rapid tale Mr. Doyle relates some further detective work of that gifted personage, Sherlock Holmes. Mr. Holmes finds existence lamentably dull in the momentary lack of new phases of abstruse crime, and tells his friend about his literary essays. He says: "Here is a monograph 'Upon the Distinction between the Ashes of the Various Tobaccos,' enumerating a hundred and forty forms of cigar, cigarette and pipe tobacco, with colored plates illustrating the difference in the ash." His other "works" are of the same highly interesting character. The story is about East Indians, loot, very wicked retired army officers, murder, poisoned darts, an angelic and defrauded lady and the mind of Sherlock Holmes. While a reader may not get quite so rending a shudder out of this story as was given away with "The Spotted Band," for instance, yet it is sure to gratify that appetite for horrors which we are all proud to possess. The frontispiece is a fine representation of a Hindoo gentleman going to be murdered. [Lippincott, 12mo, $1.00.]

Paul Du Chaillu's exhaustive work on "The Viking Age" is now followed by a historical romance, *Ivar the Viking*, in which he has made good use of the vast amount of material collected by him in regard to the habits and customs of the old Norsemen. The story is told with vividness, but it only affords the thread upon which the author hangs his account of the daily life and surroundings of the people whom he has studied so closely. The events narrated are supposed to have taken place in the latter end of the third and the beginning of the fourth century. The narrative is founded on authentic facts, and Mr. Du Chaillu has succeeded admirably in making the period under consideration live before the minds of his readers. Ivar is the son of a Norse chief. The story begins with his birth, and then narrates his fostering, his education, his coming of age, the ceremony of foster-brotherhood, his warlike expeditions and commercial voyages, the death and funeral of his father, his falling in love and betrothal, and finally his marriage. The Norse mode of life, feasts, religious ceremonies, funerals, sports, athletic games,

dress, etc., are described with fulness. The author's descriptions of customs, etc., are all derived from authentic records, the sagas, the evidence of graves and of antiquities in general, and his work presents a life-like picture of the period. He has made an entertaining and profitable book. [Scribners, 12mo, $1.50.]

Brothers and Strangers, by Agnes Blake Poor, begins with a letter written in a small town in the central part of New York State and ends, to the entire satisfaction of the reader, in a house in the fashionable part of Boston. The action alternates between the village and the city, the major part taking place in the country town. It is a thoroughly good story, the interest being sustained without a break from beginning to end. The heroine is a creature of Madonna-like beauty whom the hero discovers in the village and falls in love with just when he is on the point of offering himself to a typical Bostonian who has won his admiration. The vicissitudes that intervene between that event and the happy marriage are skilfully pictured. The title of the book has little significance. [Roberts, 16mo, $1.00.]

There is a certain audacity in the attempt of George Anson Jackson, in *The Son of a Prophet*, to draw the picture of a life in the age of King Solomon. He frankly confesses that his book was written with a purpose; that it is "an attempt to create the character which uttered itself in the Book of Job, and to trace certain conditions, political, intellectual, and spiritual, which compelled this utterance." The Son of a Prophet is Eleazar Ben Shammah, and the story traces his experiences of prosperity and adversity until he arrived at the sublime conception that God was not the God of the Hebrews only, but of the whole earth. It is well written and shows careful study of the times in which it is placed. The author has taken note of the conclusions reached by modern scholarship regarding the Bible. The book will appeal to a large class of readers who find everything with a biblical background of especial interest. [Houghton, Mifflin & Co., 12mo, $1.25.]

Judge A. W Tourgee has stepped quite into a new field in *Out of the Sunset Sea*, a romance written evidently out of pure love of romance, and with no ethical end or political reform in view. This captivating tale deals with the adventures of a young Englishman, Arthur Lake, who in the year 1492 sailed with the man called Cristofero Colon on a mad voyage in search of the under-world which lay beneath them and where "the people stand head-downward all their lives, like flies clinging to the ceiling, yet they fall not off nor suffer any inconvenience." The stirring adventures of young Arthur Lake before and during this voyage, the ingenuity of the writer's literary style, the rapid movement of the story and the delightful illustrations with which the book is liberally sprinkled, all go to make up what many boys will call, and with justice, "a rattling good book." [Merrill & Baker, 12mo, $1.75.]





From "The Work of John Ruskin."—Copyright, 1893, by Harper & Brothers.

Scott's great Elizabethan romance *Kenilworth* and *The Abbot* (Macmillan, each 8vo, $1.25) appear in the new illustrated edition. The drawings in the former, by H. M. Paget, engraved on wood, are admirable in line and color, the characters being carefully and excellently portrayed. The illustrations in *The Abbot* are by John Williamson. Several new volumes are added to the low-priced edition of Black's novels—*Sabina Zembra*, *White Heather*, and *In Far Lochaber*. [Harpers, each 12mo, 80 cents.]

BOOKS ON COLLEGE SPORTS.

A BOOK of unusual interest to a specialist in athletics is *University Foot Ball*, edited by James R. Church; in which the play of each position in the eleven is treated by a college expert. A noticeable thing about this handbook, which may well become an authority on the game of football for the present, is the fact that each writer gravely starts with the assumption that the player in his own position really holds the key to all the play. Poe, of Princeton, writes: "Quarter-back is now, beyond all doubt, the pivotal position in the football team." Bull, of Yale, says the same of the Full-back; so does Hallowell, of Harvard, of the End-rusher. Which is a bit bewildering, at first. The book is well illustrated with portraits of the several writers, and by pictures made from snap photographs of various plays on the field. The essays are written for the initiated; they presuppose a certain knowledge of the rudiments of the game. And as a text-book for advanced students in this popular college elective, it is full of valuable suggestion. It includes a chapter on training, and the rules and constitution of the American Intercollegiate Association. [Scribners, 12mo, $1.25.]

Walter Camp is well known as one of the best all-round athletes that ever wore the Yale colors and as a "coach" of exceptional ability and skill. He is the author of a *Book of College Sports* which deals with track athletics, rowing, football, and baseball in a full, authoritative and entertaining manner. The book goes into such minute detail that if a stray copy were to find its way into Lapland the youth of that country could learn from its





From "University Football." Copyright, 1893, by Charles Scribner's Sons.

THE WEDGE FORMED AND IN MOTION.

pages all about the game, for example, of baseball, from the laying out of the "diamond" until the last man was put out. An equally full description is given of football, of the principles of which the author is passed master. The book is illustrated with a great many diagrams and explanatory cuts of much service to beginners. [Century Co., cr. 8vo, $1.75.]

BIOGRAPHY AND MEMOIRS.



HEN the editor of the Great Commanders series asked General Johnston to name the person he would choose for his biographer, he chose Robert M. Hughes. The sudden death of General Johnston, two weeks later, left the author to undertake the responsible work quite alone. The admirable manner in which he has acquitted himself is shown in the volume just issued, *General Johnston*. There are reasons why the chronicler of Johnston's military career has a difficult and delicate task before him. Mr. Hughes believes heartily that General Johnston suffered grievous wrong at the hands of President Davis, and he says so, courageously but courteously. Concerning the first misunderstanding between Mr. Davis and General Johnston, when the latter was transferred from first to fourth place in command, he declares that the real reason for this behavior on the part of Mr. Davis was not so much a desire to slight J. C. Johnston as to advance A. S. Johnston, who had been his intimate friend all his life. Concerning the retreat which caused his removal from the command of the Army of Tennessee at Atlanta, Mr. Hughes says: "Considering his paucity of resources, his lack of support from the Confederate Government, the ability of his opponent, the valor and numbers of the host which was pressing upon him, this retreat will, to adopt the language of one of the most distinguished Federal soldiers—General Hooker—who spoke from his own observation, long be regarded 'as the most prominent feature of the war, and a useful lesson for study for all persons who may hereafter elect for their calling the profession of arms.'" The book is marked throughout by a tender yet temperate espousal of General Johnston's cause, and when, in the course of this, blame is imputed to others, it is done without acrimony or bitterness. The book is not a personal history but a military one, and though a defence, is critical. It will amply repay a careful reading. With portrait and maps. [Appletons, 12mo, $1.50.]

Sam Houston is one of the heroes of American history. Soldier, lawyer, Representative in Congress, Governor of Tennessee, frontiersman, commander-in-chief of the Texan forces, President of the republic of Texas, United States Senator, Governor of the State of Texas,—his was indeed a varied, interesting, and picturesque career. The story of his life and adventures has been well and graphically told by Alfred M. Williams, in *Sam Houston and the War of Independence in Texas*. It is a far cry from Mr. Williams's previous book, "The Poets and Poetry of Ireland," to the stirring times in which Houston flourished, but with true journalistic versatility Mr. Williams is equally at home whether dealing with the Gaelic bards or picturing the semi-barbarous scenes enacted between the Sabine and the Rio Grande sixty years ago. Houston was a man with few early advantages and very little "book learning." When a youth he ran away and lived for a time with the Cherokee Indians, thus acquiring a knowledge of Indian character which stood him in good stead later in life and made him always the sturdy champion of Indian rights. He was devotedly attached to Andrew Jackson, who was his model in many things. He possessed a rare gift of public speech, and had a remarkable power in governing and swaying men—not by yielding to them, but by personal magnetism and innate power of command. When he went to Texas it was undoubtedly somewhat in the spirit of the filibuster and with the idea of securing its annexation to the United States. He was a genuine soldier, though it may be doubted whether on a different field he would have made so brilliant a success. His famous victory at San Jacinto was largely a piece of good luck. As President he showed great ability and sagacity, but in the United States Senate he seemed somewhat out of place. His last public service was as Governor of the State which he did so much to create, and from that office he was deposed because of his attitude in reference to secession in 1861. He was most devotedly attached to his State, and afterward was earnestly in favor of the war, although he early foresaw the inevitable result. Mr. Williams has done his work thoroughly. The list of books used in preparing his volume fills more than three pages. The last chapter, in which he sums up Houston's character, is admirably judicial. The book

has an index, a map of Texas at the close of the war of independence, and a cut of the famous Alamo Mission. [Houghton, Mifflin & Co., 8vo, $2.00.]

Two new volumes in the "Men of Achievement" series are as full of keen human interest as are all such stories of the Anaxanders. William O. Stoddard writes about the American *Men of Business* who have succeeded preëminently along various lines. Mr. Stoddard makes his table of contents a catalogue of the qualities which bring success; offering a man's life as a sort of sample, in each case. Here is the list: John Jacob Astor, Romance; Cornelius Vanderbilt, Competition; Charles L. Tiffany, Taste; John Roach, Genius; Levi P. Morton, Development; Edwin D. Morgan, Variety; Cyrus W. Field, Tenacity; Chauncey M. Depew, Growth; A. T. Stewart, Perception; P. D. Armour, Organization; H. B. Claflin, Liberality; Marshall O. Roberts, Dash; George M. Pullman, Originality; Peter Cooper, Invention; Marshall Field, Business Principles; Leland Stanford, Councillor. The book is fully illustrated, and gives portraits of each man whose story is told except Mr. Stewart.

The volume upon *Statesmen* is written by Noah Brooks, and is illustrated with portraits and otherwise. The chapter on Lincoln has a portrait made from a photograph taken in 1862 and never before engraved. It is the picture which Lincoln said he believed to look most like himself "of all the likenesses he had had taken." The other names in the table of contents are: Clay, Webster, Calhoun, Benton, Seward, Chase, Sumner, Tilden, Blaine, Garfield and Cleveland. The book is written strictly up to date, for in the sketch of Cleveland the writer mentions the President's message calling the Congress to extra session. A few of Mr. Cleveland's most pungent sayings are appended. To read these chapters should be a swift inspiration to every young man who wants to know how to "arrive." The two remaining volumes, the set consisting of four in all, are *Explorers and Travellers*, by General A. W. Greely, and *Inventors*, by Philip G. Hubert, Jr., which are just issued. The books are well printed and bound in half leather. [Scribners, each 12mo, $2.00, *net.*]

Professor Charles Waldstein, in his essay on *The Work of John Ruskin* and its influence upon modern thought and life, says that in dealing with Ruskin at all one must be aware that he is dealing with a great personality in the instance he presents of a man "daring to *live* his own thoughts." Professor Waldstein considers Ruskin, separately, as a writer on art, as the founder of phænomenology of nature, as a prose poet, as a writer on social, political and economical questions, and as a critic of the sports and pastimes of England. He thus sees Ruskin on several sides, and finds the author's lustre to vary exceedingly. Ruskin's judgments and dogmas have so large a foundation in personal prejudice that it is sometimes hard, Professor Waldstein believes, to say just where logic ends and fancy begins, in his thought. "According to him," says the essayist, "all art is revelation and all art is praise. This at once gives a religious bias to scientific investigation," which often leads to misunderstanding and distrust of Ruskin's authority to speak and to be obeyed. As a prose poet he wins highest praise; as a romanticist the essayist places him in line with and leading Byron, Shelley and Wordsworth, and calls him greater here than in any other branch of his wonderful and influential work. [Harpers, 16mo, $1.00.]

Within reasonably compact limits, Edith Carpenter has drawn "an historical portrait" of *Lorenzo de' Medici.* The leading facts of his life are given succinctly but clearly. The writer regards him as "the one most complete expression of his time," and says that in any record of the events of the second half of the fifteenth century in Italy the name of the Magnificent must have a frequent place. If he had not been so great a statesman, he would have come down to us as a poet of a high order. The great sin of the Medici was ambition. Regarding the magnificence of Lorenzo, the author of this sketch says that it was not that of mere ostentation, but "a magnificence as it were of spirit, of ambition, a generous wish to be excelled by none either in nobility or the free and open expression of it." The spirit of the man is indicated by the statement that he "could apparently do nothing except in the best and most thorough way that he knew or could find out." Two most interesting chapters are those called "Poet of Out-of-Doors" and "Gift for Friendship." Lorenzo had the power of winning the love of many men, we are told, because "he was as genuinely and warmly interested in other people as in himself." The tone of the sketch, as may be judged from what has been said, is entirely favorable toward its subject. [Putnams, 16mo, $1.00.]

A new library edition in four handsome volumes, with many portraits, appears of *The Memoirs of Madame Junot*, in which, it will be remembered, the author, the Duchesse d'Abrantès, gives a detailed and valuable picture of the inner life of the Court of Napoleon. [Scribners, 4 vols., cr. 8vo, $10.00.]

ESSAYS ON MANY TOPICS.

PROFESSOR BARRETT WENDELL, of Harvard University, applies to his volume of collected essays and addresses the striking title, *Stelligeri, and Other Essays concerning America.* The first word means those who bear the stars—that is, those graduates of Harvard against whose names in the old triennial catalogue "the fatal asterisk of death" was set. In addition to the introductory essay, the papers composing the volume treat of "The Four American Centuries," "Some Neglected Characteristics of the New England Puritans," "Were the Salem Witches Guiltless?" "American Literature," "John Greenleaf Whittier," and "Mr. Lowell as a Teacher." The last is the shortest paper; it gives some exceedingly interesting glimpses of a side of Mr. Lowell that is often lost sight of. The essay on Whittier, prepared for the American Academy of Arts and Sciences, is much more elaborate and comprehensive. Mr. Wendell is not blind to the Quaker Poet's faults and limitations, but nevertheless his judgment is that some of Whittier's work "will probably outlive the age to which it was addressed, and perhaps even the work of any other contemporary American." Mr. Wendell's views on Salem witchcraft will attract attention. He holds that there is ground for the belief that the phenomena of witchcraft were allied with hypnotism and that some of the witches believed themselves in league with the Devil. The different chapters vary in style and temper, but they group together well and form a very readable volume. [Scribners, 12mo, $1.25.]

The selection which was published in the last number of THE BOOK BUYER from Henry James's paper on Pierre Loti in his *Essays in London and Elsewhere* represented admirably the author's discernment as well as his felicity of phrase. The other papers are no less suggestive—particularly those on Flaubert and on the De Goncourt brothers. These, taken with the analysis of Loti's art, indicate that Mr. James recognizes much more readily than he did formerly the essential defect of French fiction. The men he regards as supreme literary artists, but they devote themselves exclusively to depicting the life, "the multitudinous, adventurous experience," of the senses. The soul does not exist for them at all; "they have nothing to show us in the way of the operation of character, the possibilities of conduct, the part played in the world by the *idea.*" Mr. James has a good word to say for the much discussed and widely maligned Ibsen, whose great quality, he says, "the quality that makes him so interesting in spite of his limitations, so rich in spite of his lapses," is "his habit of dealing essentially with the individual caught in the fact." The other essays in the volume include two of a decided autobiographic interest—the author's impressions of London on the occasion of his first visit to the city, conveying a very vivid picture of the characteristics of the great city, and his reminiscences of Mr. Lowell in London and in Italy. Frances Anne Kemble, Browning in Westminster Abbey, Mrs. Humphry Ward and Criticism are the subjects of briefer and less important papers. [Harpers, cr. 8vo, $1.25.]

In "The Sabbath in Puritan New England" Mrs. Alice Morse Earle showed that she had made a careful study of early colonial life. The same fact is displayed in her *Customs and Fashions of Old New England.* This book reaches from the cradle to the grave, literally; the first chapter is on "Child Life" and the last on "Funeral and Burial Customs." Between the two we are told of "Courtship and Marriage Customs," "Domestic Service," "Home Interiors," "Table Plenishings," "Old Colonial Drinks and Drinkers," "Travel, Tavern, and Turnpike," "Holidays and Festivals," "Books and Bookmakers," "Doctors and Patients," etc., etc. Amid so much that is good and interesting it is hard to choose anything for special mention. It may be said, however, that there are no better chapters than those on the drinking customs of the olden time, on taverns and modes of travel, and on books and bookmakers. The quantity of punch, wine, and brandy drunk at an ordination in Beverly, Mass., as late as 1785, is appalling, while an irresistible touch of humor is furnished by the item, "6 people drank tea, 9d." The early bookseller, it seems, had an eye on the morals of his customers, for it is recorded of one of them that when a "sedate Boston dame" asked for "The School of Venus" he "reprovingly answered that he had best give her 'The School of Virtue.'" The book is handsomely printed. [Scribners, 12mo, $1.25.]

The violets are not quite all withered since Charles Lamb died. Miss Repplier's new book, *Essays in Idleness*, is a fresh delight of the kind she gives us from time to time;

and she alone, perhaps, since the infrequent Mr. Birrell seems altogether to have stayed his pen. These "Essays in Idleness" are fit for the high uses of idleness. There are eight of them, beginning with "Agrippina," the tawny, patronizing cat, and closing with "Letters," touching between on "The Children's Poets," "The Praises of War," "Leisure," "Words," "Ennui" and "Wit and Humor." It is good to hear in "The Children's Poets" a protesting voice raised for the children who are being fed on the little, feeble, foolish verses of the children's periodicals, while the lordly company that they really love are banished from the nursery in these days of anxious intellectual coddling. Of "The Praises of War," one might say it has a touch of Stevenson's spirit in it, though it is all the author's own; and "Leisure," "Words," and "Ennui" are burnished beads in the rosary. But of them all, perhaps, is "Letters" the best; it is so appetizing. Whether one linger over the remembrance of Horace Walpole helping Lady Petersham to "mince seven chickens in a china dish, which chickens Lady Caroline stewed over a lamp with three pats of butter and a flagon of water, stirring and rattling and laughing;" or whether we listen longest, as we are sure to do, to the "echo of that clear, kind laughter which never hardens into scorn," which comes from the letters of Lamb; it is all compact of delights remembered and present, and the grace of the past is fitly set in the grace of the chronicler. This new book of essays will in no wise detract from the fame of the woman who wrote "Books and Men." [Houghton, Mifflin & Co., 16mo, $1.25.]

A collection of thoughtful essays by Professor Woodrow Wilson, of Princeton University, is published in a handy volume called *An Old Master, and Other Political Essays*. The Old Master is none other than Adam Smith. This is a very happy characterization of the author of the "Wealth of Nations." Professor Wilson's other topics are: "The Study of Politics," "Political Sovereignty," "Character of Democracy in the United States," and "Government under the Constitution." The essays are all marked by the close observation, breadth of view, and philosophical insight which have given their author such a high standing among the students of our government and institutions. The one called "An Old Master" must rank with Professor Wilson's best work. The following paragraph illustrates his style and suggests his mode of treatment: "Here, then, is the picture of this Old Master: a quiet, awkward, forceful Scotchman, whose philosophy has entered everywhere into the life of politics and become a world force in thought; an impracticable Commissioner of Customs, who has left for the instruction of statesmen a theory of taxation; an unbusinesslike professor, who established the science of business; a man of books, who is universally honored by the men of action; plain, eccentric, learned, inspired. The things that strike us most about him are, his boldness of conception and wideness of outlook, his breadth and comprehensiveness of treatment, and his carefully clarified and beautiful style. He was no specialist, except *in the relations of things*." [Scribners, 12mo, $1.00.]

The Gilded Man is not a novel, as its title might suggest, but a group of historical essays describing Spanish exploring expeditions in the sixteenth century in the northern part of South America and in our Southwest. The author, Adolphe F. Bandelier, is well known as an explorer, archæologist, and historian, through his work under the auspices of the Archæological Institute of America and on the Hemenway Survey. He is an original investigator and deals with facts at first hand. The title of his book is the translation of *el hombre dorado*, or, more commonly and briefly, *el dorado*—the gilded. It was the legend of such a man which led on the Spaniards in their search for gold in South America; and to this the first third of the book is devoted. Mr. Bandelier is convinced that the legend is founded on fact; that "a chieftain who was gilded for a certain ceremonial occasion once really existed, on the table-land of Bogotá, in the province of Cundinamarca, in the heart of New Granada." The second part of the book is devoted to the legends of the mysterious Seven Cities of Cibola. There are also chapters on "The Massacre of Cholula," "The Age of the City of Santa Fé," and "Jean l'Archévêque." The essays do not form a continuous narrative, but each is full and authoritative. "The Gilded Man" cannot be overlooked by those who wish to know American history in its completeness. There is no index. [Appletons, 12mo, $1.50.]

Most of us, if we have any luck worth considering, can claim to have one friend with whom we like to talk. Our friend may not think up any new mathematical fact to bestow upon us; he may sometimes discourse upon such relatively unimportant matters as the reason why we don't care specially to have guests at breakfast, or the fact that our new shoes generally hurt us more or less. Whatever his subject, we like his talk because it is simple and human and consists (often) of our

own ideas uttered as if by telepathic inspiration. He is the friend of whom we do not get tired. As such a friend will Edward Sanford Martin come to everybody who has faith enough in this recommendation to buy his book of essays. Mr. Martin is friend already with many readers of *Scribner's Magazine* and *Harper's Weekly*, but perhaps there are some persons, who deserve his friendship, who have not heretofore profited by this opportunity. Let all such read *Windfalls of Observation*, "gathered for the edification of the young and the solace of others." There are twenty-one essays in the book, any one of which is enough to prepossess the reader. They are Mr. Martin's gentle, smiling talk on things not too big or important to talk about conveniently. Because "The Tyranny of Things," "Newspapers and People," "Missing Senses and New Ones" and "Some Christmas Sentiments" are specified here, nobody need imagine that he is not likely to enjoy each of the others as much as any of these. [Scribners, 12mo, $1.25.]

NEW BOOKS ON VARIOUS THEMES.

THE high standard set in the previous courses of lectures delivered before the Brooklyn Ethical Association is maintained in the work of last winter, which comes to us in a well-made volume entitled *Factors in American Civilization*. It is, as the subtitle informs us, a series of "Studies in Applied Sociology," and is a fitting companion to the volumes called "Evolution," "Sociology," "Evolution in Science, Philosophy, and Art," and "Man and the State." The object of the able men and women who prepared these lectures was to apply sound scientific and evolutionary principles to the various practical topics which are here discussed. Each lecture was followed by a discussion; and the discussions are by no means an insignificant portion of the book. Some of the lecturers are experts on the topics of which they treat; for example, Professor Amos G. Warner on charities, Dr. T. D. Crothers on intemperance, N. P. Gilman on labor, and Miss Le Row on the economic position of woman. Other specially notable lectures are those of the Rev. E. P. Powell, author of that striking book "Our Heredity from God," on "The Philosophy of History"; Dr. Lewis G. Janes, the able president of the Ethical Association, on "War and Progress"; the Rev. John C. Kimball on "Natural Factors in American Civilization;" and the Rev. John White Chadwick on "The Social and Political Status of Woman." In the discussions there is, in our opinion, nothing more interesting and valuable than the short paper of Z. R. Brockway, Superintendent of the Elmira Reformatory, on the proper treatment of criminals. The preface well says that there is "imperative need of a closer and more scientific study of the social and economic principles underlying our national life." To the promotion of that study the volume before us is a contribution of distinct value. [Appletons, 12mo, $2.00.]

When Miss Alice Mabel Bacon was called to Japan, as a teacher in the government school for noble girls, she went expecting to take things as they came and enjoy them. Endowed with this happy spirit, she has been able to give to us two noticeable books, besides what she must have accomplished in her daily life among the Japanese. "Japanese Girls and Women" was a successful representation of the people with whom she came in contact. Her latest book, *A Japanese Interior*, is quite as well done, and possesses all the racy attractiveness which held her first readers. Miss Bacon had unusual opportunities for seeing and understanding the private home life of the Japanese. The school in which she was a teacher was extremely conservative, and she adapted herself to the orientalisms about her perfectly. The volume is made up of the letters she wrote home, and reflect her freshest impressions of her surroundings. Her detailed descriptions of ceremonial occasions are delightfully graphic, and her sympathy with and insight into Eastern character do her credit and enlighten the reader. The style of the letters is naturally easy, brightened throughout with the peculiar humor of women, which does not consist in telling stories, so much as in whimsicalities of expression, and in a perception of comical juxtapositions. She begs her friends not to believe all her theories, but to trust her facts, the former being distinctly labelled, and the latter received either at first hand or on good authority. [Houghton, Mifflin & Co., 12mo, $1.25.]

In the history of *The Cosmopolis City Club*, the Rev. Washington Gladden has shown how municipal reform can be accomplished by the energetic efforts of a few

earnest and wideawake citizens. Cosmopolis is a type of many of our cities. Whatever our achievements as Americans in other directions, it must be confessed that in municipal government we have failed deplorably. Mr. Gladden has done a good stroke of work by his graphic narrative. At any rate, he has set people thinking. He has the satisfaction, too, of knowing that the ideas worked out by him in his little book have been adopted in more than one city where the need of municipal reform is crying. The ideas are eminently practical and the book is full of suggestiveness. It is to be heartily commended to all who are in favor of municipal reform and the overthrow of the political rings that prey on so many of our cities. [Century Co., 12mo, $1.00.]

The time has gone by when the study of history need be a weariness to young people. A teacher is far below his privileges who offers bare bones—facts and dates—to a class, expecting any good results. Samuel Adams Drake's new book, *The Making of Virginia and the Middle Colonies* 1578–1701, well printed and bound, with many excellent maps and pictures, and treating of an interesting period in our own growth, will prove its claim to a useful and permanent place among histories. The design of the author is accomplished; for he has condensed the narrative so as to put its essence without loss of vitality in a few words. He has given clearly, as far as possible, the reasons of events. Mr. Drake's style, though easy and lucid, is not open to the criticism applicable to many histories designed for young people. His English is admirable and dignified, never careless or weakened by an evident attempt to talk down to his readers. For this reason the circle of those who read will include adults, who cannot fail to be charmed and instructed. Copious explanatory notes add to the value of the text. [Scribners, 12mo, $1.50.]

Two loving friends of the late Phillips Brooks, who use only their initials, "H. L. S." and "L. H. S.," have compiled the *Phillips Brooks Year Book*. It contains 366 selections from his sermons and other writings—one for every day in the year. Occasionally one occupies a page, but as a rule the pages are filled out with poetical selections taken from a large number of writers. Bible texts are also frequently given. The work has been carefully done, and the result will be appreciated both by those who are and those who are not familiar with the great preacher's life-giving thoughts and words. The detached passages bear well the test of separation from the context, although they necessarily lose something in the process. The book is attractive in appearance. On the cover is a medallion portrait of Bishop Brooks. [E. P. Dutton & Co., 12mo, $1.25.]

Miss Louise Imogen Guiney has collected a number of poems—together with a string of twelve sonnets called "London"—and printed them clearly and beautifully at the Riverside Press under the title of *A Roadside Harp*. The first poem in the volume is a ballad of Peter Rugg, the historic Bostonian who is said to drive about eastern Massachusetts in his chaise just as Captain Vanderdecken sails the barren seas forever in his phantom ship. Even the idea of the ghost of a one-hoss shay does not daunt Miss Guiney, and this poem and many others have the simple wording and the true ring of that golden penny of poetry, the ballad. And there are many more good coins in the wallet. Some of the unrhymed verses are musical as the wind in the pines. "Sherman, a Horatian Ode," "Alexandriana," and "For Izaak Walton," are the titles of some of the longer poems. [Houghton, Mifflin & Co., 16mo, $1.00.]

NEW BOOKS AND NEW EDITIONS.

Its bulk and weight make the title of King's *Handbook of New York City* a misnomer. It is a reference, rather than a hand-book. Of the 984 pages the last 350, constituting a sort of commercial directory, might have been spared advantageously. The remainder contains an enormous mass of information liberally illustrated. [Moses King, 8vo, $2.00.]

The contributors to the fifth volume of the Distaff Series, *Household Art*, edited by Candace Wheeler, include, besides the editor, Mrs. M. G. Van Rensselaer, Mrs. Burton Harrison, Mrs. Susan N. Carter, Miss Mary G. Humphreys, Mrs. L. G. Runkle, and Mrs. Florence Morse. The subject is one upon which these writers have many original and clever ideas, and the volume is therefore one of the most interesting of the series. [Harpers, 16mo, $1.00.]

Following the comedies, which were published some time ago, come Shakespeare's seven historical plays in the pretty little Ariel edition—*King John*, *Richard II.*, *Henry IV.*, in two parts, *Henry V.*, *Richard III.* and *Henry VIII.*, seven volumes in all. These little books are of pocket size, bound in flexible leather, with gilt tops and clearly printed pages in type of good size. The outline illustrations, however, are of little value. [Putnams, 16mo, per vol. 75 cents.]

THE LITERARY QUERIST.

How answer you that?

MIDSUMMER NIGHT'S DREAM, iii.–1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of* THE BOOK BUYER, *Charles Scribner's Sons, 743–745 Broadway, New York.*]

742.—(1) "The Chemical History of the Creation" was issued some twenty years ago. Professor John Phin was the author, I think. Can a copy of it be obtained now? (2) Is the author of the "Vestiges of Creation" known? C. F.

(1) Professor Phin is now a publisher of technical books in this city, and can probably supply you with a copy. Address him at No. 22 College Place. (2) It was written by Robert Chambers, junior member of the Edinburgh publishing firm.

743.—Will you tell me where reliable information can be obtained about the following authors: Justin McCarthy, Jean Ingelow, William Ware, Philip G. Hamerton, and Ivan Turgenieff? A. B.

Of McCarthy, Hamerton, and Miss Ingelow, in the latest edition of "Men and Women of the Time"; of Ware, in the "Cyclopædia of American Biography"; of Turgenieff, in the "Annual Cyclopædia for 1883," the year in which he died.

744.—(1) Who wrote, and where is published, "The Literary Curiosities of the Bible"? (2) Where is published the poem "The Token of the Silver Lily," by Helen Mathers? B. P. S.

(1) "Curiosities of the Bible" is published by E. B. Treat, New York ($2); but we are not aware of any book with exactly the title you mention.

745.—(1) Are George Bancroft, Benson J. Lossing, Harriet Beecher Stowe, Sir J. William Dawson, Arthur Penryhn Stanley dead? and if so, what are the dates of their deaths? (2) What are the dates of the births and deaths (if any have died) of Douglass Campbell, Edward Bellamy, Charles Carleton Coffin, Thomas W. Knox, Jules Verne, William Hamilton Gibson, and Sarah Orne Jewett? (3) Who was Imbert de Saint Amand's translator? H. J. G.

(1) Bancroft died in January, 1891; Lossing in June of the same year; and Stanley in July, 1881. Dawson and Mrs. Stowe are living. (2) Verne was born in 1828. The others (except Campbell) you can find in easily accessible books of reference. (3) The early volumes in the Saint-Amand series were translated by T. S. Perry; the later ones by Elizabeth Gilbert Martin.

746.—Can you tell me whether Arnolfo del Cambio, the architect of Florence's Duomo, and Arnolfo del Lapo, are one? Where shall I find a direct statement of this fact? A. M. B.

They are the same. Most of the biographers give the name as Arnolfo del Lapo; but three German authorities—Brockhaus, Meyer, and Pierer—say this is erroneous, and give as the true form Arnolfo del Cambio.

747.—Could you give me some information regarding Victor Duruy, a member of the French Institute, and author of histories of Greece and Rome, both of which I have seen in an edition de luxe? W. K. S.

He is a native of Paris, and is 82 years old. In his early manhood he published anonymously several elementary histories, and later he became professor of history at the Polytechnic School. In 1863 he was made Minister of Public Instruction, and in that office he instituted several reforms in the direction of secularizing the schools and making them free. In 1869 he became a Senator, but the revolution of the next year ended his political career. His "History of Greece" was crowned by the Academy. His other publications include a "History of France," "Modern History," and important geographical works.

748.—Will you kindly inform me who is the author of "Dr. Bertram's Household," also of a book called, I believe, "Viola, the Child of the Abbey," and where I can procure them? J. W. H.

Amanda M. Douglas wrote "In Trust, or Dr. Bertrand's Household." Order of your nearest bookseller.

749.—(1) Will you kindly give a brief sketch of Mary Hartwell Catherwood, author of "Dollard"? (2) To whom does H. C. Bunner refer in his poem "Shriven," in the October *Scribner*, and who wrote the prose quotation at the head of it? L. V. B.

(1) Mrs. Catherwood (née Hartwell) is a native of Luray, Ind., was educated at Granville, O., married James S. Catherwood in 1877, and re-

moved to Hoopeston, Ill. Besides the book you mention, her work includes "Craque-o'-Doom" and "The Story of Tonty." (2) According to the author, of whom inquiry was made, the man who dies in "Shriven" is no particular person, but is supposed to be "the typical adventurer of his time, something like Lord Herbert of Cherbury, only tougher and less business-like. I think," adds Mr. Bunner, "I got him from Mr. Laurence Hutton's 'Death Mask of Henry IV. of France.'" Mr. Bunner makes something of a mystery of the source of the quotation, but it is a description of the death of Henry V. of England, the original authority being Monstrelet, whom all the historians have followed, with varying phraseology, Creasy's version coming pretty close to the quotation.

750.—What writers would you recommend to a man who has but a limited time to devote to reading? A.

This is a rather vague question. It depends on the direction of your taste, and on what you have already read. If you mean general literature, we should think it a good rule to read only one book, his masterpiece, by each of the great authors.

751.—I have a short poem which I wish to submit to some magazine. Should I specify which editor, or say simply *the* editor? S. D.

Address it to the editor.

ANSWERS.

729.—Probably this is the inscription for a memorial bust of Fielding, referred to:

He looked on naked Nature unashamed,
And saw the Sphinx, now bestial, now divine,
In change and re-change; he nor praised nor blamed,
But drew her as he saw with fearless line.
Did he good service? God must judge, not we.
Manly he was, and generous, and sincere;
English in all, of genius blithely free;
Who loves a Man may see his image here.

It was James Russell Lowell's last poem.

G. W. S.

We should like to know where this can be found. [Editor.]

741.—Thomas Moore is the author of the lines quoted. They are found in his "Loves of the Angels." A. B. C.

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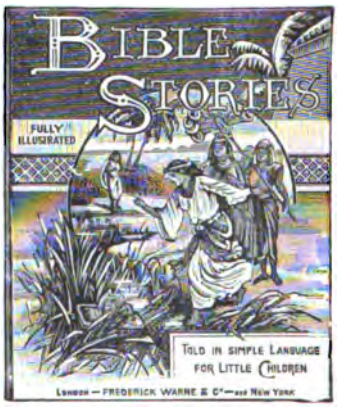
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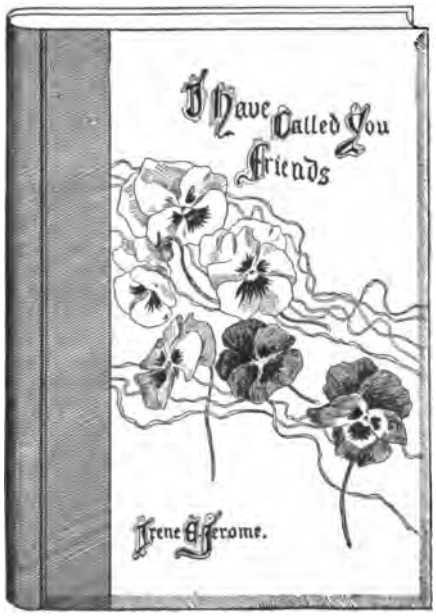
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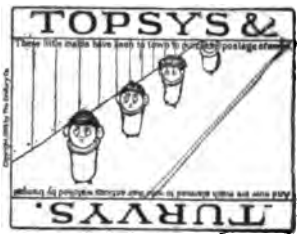
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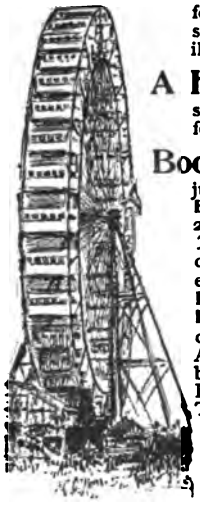


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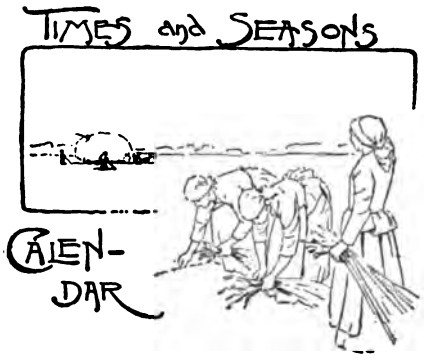
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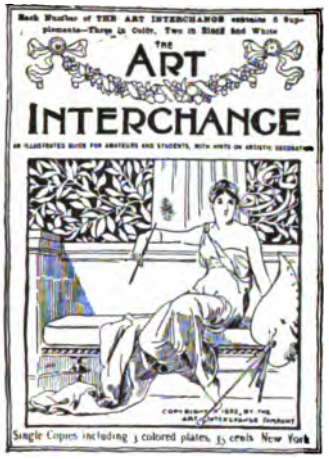
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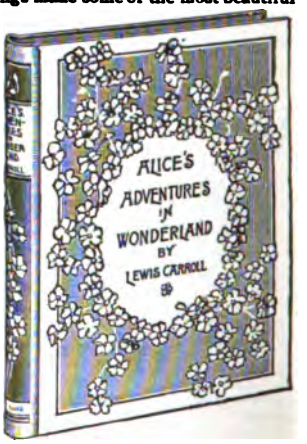
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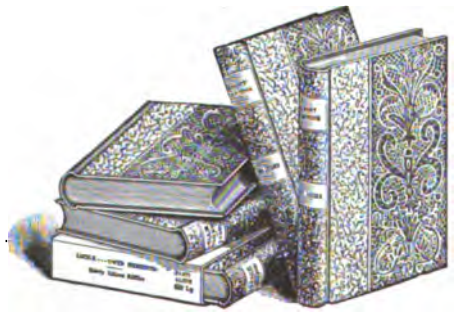
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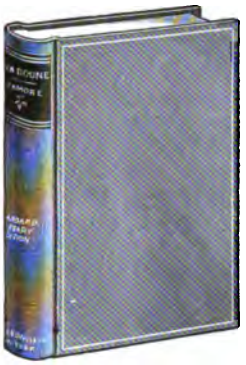
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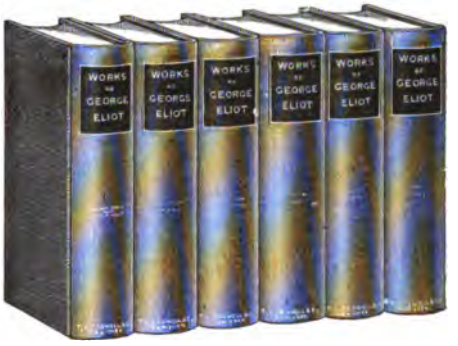
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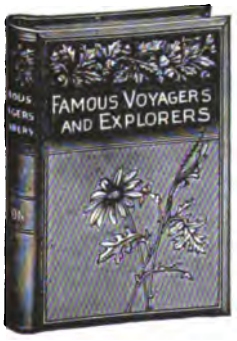


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DECEMBER 1893

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The story of the Christ-child in the four Gospels is very brief and very simple. The Annunciation, the Manger, the Wondering Shepherds, the Presentation in the Temple, the Adoring Magi, the Flight into Egypt, the Return to Galilee, the Visit to the Rabbis, these incidents comprise the whole child-life, and these incidents are narrated with a severe and impressive simplicity which is the despair of uninspired writers. But for this very reason, this epoch of the Christ-life has been a favorite theme for art and song and story. Imagination unfettered has found in this simplicity of Gospel narrative its opportunity. Allegory and symbolism and fancy have framed in the narrative with endless orna-

THE CHRIST-CHILD IN ART. A Study of Interpretation. By Henry Van Dyke. Illustrated. 8vo, $4.00. Harper & Brothers, New York.

mentation. Let two instances culled from this volume suffice to illustrate our meaning. What could be simpler than the Evangelist's statement of the Annunciation: "And the angel came in unto her and said, Hail, thou that art highly favored, the Lord is with thee; blessed art thou among women." Now look at this picture of Fra Angelico, as Dr. Van Dyke, aided by the photograph, puts it before us: the Virgin with the open book,



From "The Christ Child in Art."

Copyright, 1893, by Harper & Brothers.

THE HOLY FAMILY, BY PINTURICCHIO.

(Fragment of the painting in the Academy, Siena.)



From "The Christ Child in Art." Copyright, 1893, by Harper & Brothers.

THE ANNUNCIATION, BY ANDREA DEL SARTO.

(From the painting in the Pitti Palace, Florence.)

to show that she has been reading, and with a gold ring on her third finger, to show that she is espoused ; Gabriel running swiftly and eagerly to bring the message, and behind him, hardly discernible in the background, that other angel messenger centuries before —the cherub with the fiery sword, driving Adam and Eve before him. Here, on this bit of canvas, the artist has hinted at the whole story of Paradise Lost and Paradise Regained. Or turn for another and very different instance to the modern Madonna and Child, by the Russian Vasnetzoff, in the cathedral at Kieff, almost as simple as the Gospel story itself, and yet with a symbolism quite as suggestive as that of the earlier artist ; the mother, strong with a maternal strength, "in a vague, dim landscape, stretching away in the twilight like the faint outline of a great continent, above which she towers till her head seems to be among the stars," and carrying herself with a queenly majesty

which suggests "conquering and to conquer;" the Christ-child, pale, solemn, wide-eyed, a child of divine sorrow and hope, his serious face suggestive of the future Passion week, and his outstretched arms and fore-looking eyes suggesting the inspired bearer of a great Gospel. Sometimes, perhaps often, in mediæval art, the fancy is meretricious, the imagination false, the symbolism unreal, the suggestions infelicitous, not to say worse; as in Andrea del Sarto's picture of the Annunciation, with a palace in the background, and David peering over the balcony at Bathsheba taking her bath on the porch below. The more valuable is it to have such a guide as Dr. Van Dyke, not only to go before us and examine the art treasures of Europe, finding unexpected beauties in strange, out-of-the-way places, not only to select from the superabundant treasures of art those most worthy of our seeing, but to interpret these interpreters of the Christ-child to us, and make their meaning clear; for to understand art one must needs be something of an artist himself, and many a picture which is at first unmeaning grows eloquent when its significance is pointed out by such an interpreter as Dr. Van Dyke. The true story of the Christ-child is the story of that life of motherhood and childhood which the Gospel narrative has inspired, and we do not truly seize the significance of the Christ-child's life until we understand the reverence and love for both motherhood and childhood of which the sacred art of eighteen centuries is an expression. The interpretation of this life is the service which Dr. Van Dyke, in his "Christ-Child in Art," has rendered the American church and the American home; it is a noble service which he has undertaken, and it has been nobly rendered.



"THE ONE I KNEW THE BEST OF ALL."

A Review Con Amore.

BY KATE DOUGLAS WIGGIN.

"As we read we inhale an odor from the leaves as if flowers from the garden of childhood had been pressed between them, and for a moment, by the sweet sophistry of association we stand among them where they grew."

THE Reviewer has just finished reading the book for the second time. It was a dangerous precedent, but it has induced a golden humour in which it would be impossible to dismiss the subject by copying ten lines of the author's own preface, and adding the inspiring statement, "This work is characterized by unblemished morality and pellucid sentiment price fifty cents cloth."

If an editor wished a calm, impartial criti-

THE ONE I KNEW THE BEST OF ALL—**A Memory of the Mind of a Child. By Mrs. Frances Hodgson Burnett. With Illustrations by R. B. Birch. 12mo, $2.00. Charles Scribner's Sons, New York.**

cism, he should not have put an incendiary volume like "The One I Knew the Best of All" into the hands of an inflammable person constitutionally unable to express herself with discretion in a matter where feeling is involved. There are affinities between people and books, as there are between people and other people. To love a Small Person in a book, one must sometime have been a child one's self, and that, alas! is not a universal experience. Some of us were Little Prigs when we were in long clothes, and we are Big Prigs now; that has been the only evolution that we have undergone.



From "The One I Knew the Best of All."—Copyright, 1893, by Charles Scribner's Sons.

It would be unfortunate if everybody should love this particular book as the Reviewer loves it, because in that case nobody could read anything else while it was in the house. Happily, however, for the other charming stories of the season, comparatively few reviewers become intoxicated by so innocent a theme as the mind of a child, or so unexciting a heroine as the Small Person.



To the writer, who is seldom urged to trot in the dusty roads of criticism, it would seem, that for the pleasure of discussing a book like this,—thereby disposing of one's surplus enthusiasm, and possibly infecting the public with the same blissful malady,—one ought either politely to decline compensation, or expend it as soon as received, in a magnificent floral tribute to the author. The Scoffer may say that exuberance is not criticism; but the Reviewer was merely asked, if memory serves, to "write about" the book.

Besides, this is the Christmas Number! Cannot the High Priests of Criticism, they who gently guide the docile public to the worthy books and warn them against the unworthy ones,—they who decide what is Transient and what Eternal, what Pinchbeck and what Pure Gold in literature,—can they not find room in the other eleven issues of the year?

Why not open the Holiday Number to irresponsible book-lovers who have a habit of flinging certain volumes out of the window and tucking others under their pillows at night? What if dozens of weak-minded



From "The One I Knew the Best of All."—Copyright, 1893, by Charles Scribner's Sons.

persons *should* dash blindly out of the house to procure a work so bepraised? Suppose even, in the momentary frenzy, that instead of borrowing, they bought it, what harm? The impetuous method of review would not perhaps serve for epoch-making treatises, but is it not admissible, once a year, for a simple, adorable book that has only a Small Person for its central figure?

This "memory of the mind of a child" has the engaging candor and transparency of all sincere autobiography, yet it is revealed with such exquisite delicacy and absence of self-consciousness we forget that the child heroine is Mrs. Burnett *in petto*.

As we turned its pages

> "Airs from the Eden
> of youth
> Awoke and stirred in
> the soul."

People began to say to each other, "Don't you remember?" and "Have you forgotten?" and "When I was a little girl," and "When you and I were young, dear." We had all strayed back to that "regrettable, far-away land" where we used to dwell when we, too, were Small Persons; when we, too, were holding the New Baby, gloating over the Party, chasing the Story among rows of

improving books, and suffering agonies of remorse over our first Crime. These were the days when small events were always spelled with capital letters. The years had not brought "the inevitable yoke," and every grass plot that bore a flower and looked up to the stars was the Garden of Eden. We saw nothing as it was,—(Grâce au bon Dieu! as Mrs. Burnett says,) but we were supremely happy in our seeing.

Not that the pressure of this magical atmosphere of childhood affected us all equally. Said the Dull Lady: "To me the opening chapters are very unnatural. No five-year-old child in the world ever had such absurd thoughts, and she couldn't remember them if she had. *I* never had any of those extraordinary fancies!"

How difficult it was to refrain from saying, "Certainly not, Mrs. Blank: the author states distinctly that hers is the story of a child with an imagination!" This, naturally, I could not say in an age of dissimulation and society manners, but I could, and did, remark casually, that it was an evidence of genius to have a vivid remembrance of one's childhood; and that if our memories of the Past were dim and confused, so would be the meaning of the Present and the vision of the Future; for "the clearer the thread that runs through our lives back to our childhood, the clearer will be our onward glance to the goal."

I am sure this was a helpful thought to the Dull Lady, and that she will remember more of her early youth when the book is next discussed in her presence. I should like to hear her confess timorously, that once, in a moment of infantile aberration, she had mistaken the Sofa Arm for an Arabian charger!

It is almost impossible to say which are the loveliest things in this altogether lovely book.

For delicious humour one might choose the chapters wherein the Author discusses her First Crime; ("and the Body was mouldering on the second shelf in the little cupboard!"); or the cruelly jocose Policeman who threatened her with prison on that beautiful June morning when she stepped on the Park grass ("that morning so beautiful that even a Policeman might have been softened by it!"); or the Betrayed Confidence, when she is deceived by a Machiavellian Monthly Nurse, who offers as a gift the Entirely New Baby she carries in her unprincipled elderly



arms! The Small Person and her Bosom Friend meet as appointed in the gloaming by the lamp post, but the Nurse comes not, —then—or ever! ("It is only a thing not far away from Paradise—not yet acclimatized to earth—who can so trustingly believe and be so far befooled.")

As a foreshadowing of the career of the future author the whole chapter on Literature and the Doll is significant. The dramatized stories through which she "talked to herself" are marvellously real and related with such dash and fire and *abandon* that the reader is carried breathlessly along in the wake of the thrilling adventures befalling the unconquerable Doll and the Green Arm Chair.

On the other hand nothing could be more vivid or more radiant than the description of the dryad days in the Tennessee mountains; or more tenderly pathetic than the pages in which the child confronts for the first time The Strange Thing,—death, in the person of little Selina.

And so the Small Person looks at the mystery of human life and broods over its complex manifestations. It is all here in the book, that mystery, but all seen through the little end of the opera glass. Everything is here: Love and Death, the Party, the Funeral, the Wedding, the Baby, the Best Friend, the Book and the Doll! We can see no more with our adult eyes; and as a penalty for clearer sight, experience has blown away the rosy mists that in our childhood hung about Reality and clad it "in celestial light, the glory and the freshness of a dream."

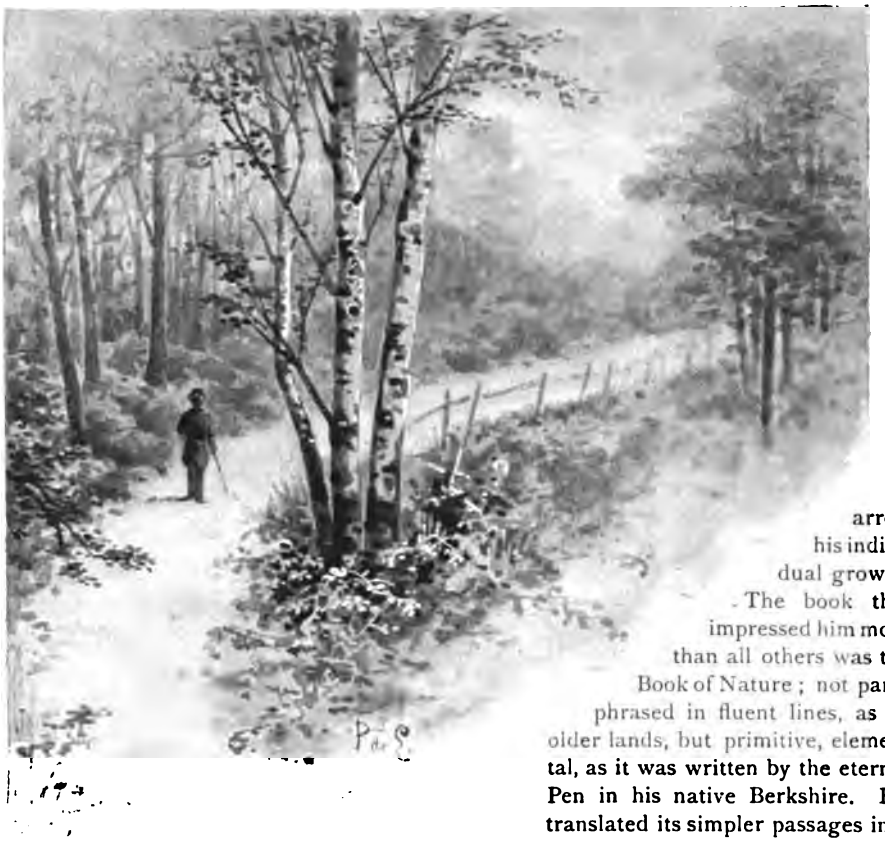


BRYANT'S POEMS OF NATURE.

BY RICHARD HENRY STODDARD.

THE poetry of William Cullen Bryant is distinguished beyond that of any other American poet by the fidelity with which nature is depicted therein. Reading it in the order in which it was written, we see that his earliest inspiration was drawn from the natural objects which environed his birthplace,—from the yellow violet that peeped in spring out of the last year's leaves, from the waterfowl that floated on its solitary way through the rosy depths of twilight, the rivulet, that, gushing from hidden springs, beguiled his truant steps to play along its grassy sides, the wood that drew his spirit under its thick roof, where the branches were musical with birds, and where, in the shade below, throngs of insects danced in the light that wakened them into life. His eye from the first was alert to perceive, and sharp to detect, the characteristics of all he saw. From flowers, and birds, and running waters his observation extended to forest growths, to stretches of meadow and

POEMS OF NATURE. By William Cullen Bryant. Illustrated by Paul de Longpré. 8vo. $4.00. D. Appleton & Co., New York.



From "Bryant's Poems of Nature." D. Appleton & Co.

plain, undulations of hill and valley, the enormous swell of mountains, and the never-ending procession of clouds in the infinite sky.

He was a naturalist, not from study, but from instinct,—a seer, to whom nature disclosed her secrets, a painter, to whom she revealed her mysteries of form and color. A reader of poetry from his boyhood, classic as well as English, there were no traces of his reading in his verse, certainly no such traces as in Milton and Gray. He read Thomson, and Cowper, and, later, Wordsworth, and, while he admired them for what they were, they did not capture his poetic allegiance, nor arrest his individual growth. The book that impressed him more than all others was the Book of Nature; not paraphrased in fluent lines, as in older lands, but primitive, elemental, as it was written by the eternal Pen in his native Berkshire. He translated its simpler passages into lyrics like "The Yellow Violet," "To a Waterfowl," "The West Wind" and "The Rivulet"; its pensive passages into pathetic strains like "The Old Man's Funeral" and "Summer Wind"; and its sterner passages into "Thanatopsis," which is the most extraordinary poem that any young man ever wrote. He rose in this from the lyrical expression of nature to an epic interpretation of her solemn majesty. His blank-verse is so noble, so perfect of its kind, that most modern blank-verse is trivial beside it. We have it at its best in "A Forest Hymn," in "Monument Mountain," "A Hymn to the Sea," and "The Antiquity of Freedom."

Beginning with sketches and *genre* pictures, the horizon of his vision extended as the years went on until he saw at a glance long stretches of landscape, as in "The

Night-Journey of a River," and embraced at last the continent, which rose like an exhalation under the sweep of his creative pencil. There was more in his art than a painter's love of nature, for his canvases were populous with moving figures, not merely with the present races of mankind, but the unnumbered generations of the dead. The life of man haunted his imagination perpetually. Historian of to-day, he was the historian of antiquity. They are alike vital in "The Prairies," and in "The Fountain." He was the first to apprehend the values of the aboriginal element for poetic purposes,—their pathos, as in "An Indian Girl's Lament," and their gravity, as in "An Indian at the Burial-place of his Fathers," and "The Disinterred Warrior."

The distinctive feature of Bryant's poetry is love of nature, which was never absent from his mind. It haunted him like a passion, but he controlled it with a firm hand. It was not "word-painting," which he despised, but every word in it told. He did not guess, he knew. His knowledge of nature was as large as his touch was sure. The spots in flowers, the song of birds, the twinkle of dewdrops, the quiver of leaves—he had them all by heart. Always imaginative, he is supremely so in "The Firmament," and "Hymn to the North Star." The poet of painters, who have delighted to honor him in days gone by, no one has caught the picturesque spirit of his text so successfully as Paul de Longpré in these "Poems of Nature."





THE AUTOCRAT OF THE BREAKFAST TABLE

BY ROBERT GRANT.



THERE lie side by side on my library table two copies of the same book, printed and published thirty-five years apart. Do you happen to possess an original edition of "The Autocrat of the Breakfast Table," issued in 1858? What a quaint-looking volume it is, especially when you raise the faded brown cloth cover and encounter the narrow page and Hoppin's queer illustrations! Mine is a precious but squatty little book. It looks as though the publishers had pared down the margin in an economical fit, or in order that no one should write anything on it. There is a large-paper edition, too, of which I am under the impression that only a few copies were issued. I came across one of them in an old farmhouse where I was boarding last summer. It was an autograph copy, and in an excellent state of preservation. Although I am a strictly honest man, both in thought and deed, I held it in my hand for some minutes under the pleasant stimulus of the reflection that I would put it in my bag and carry it home with me. A friend of mine told me the other day that he was standing at the World's Fair in front of French's "Death Staying the Hand of the Sculptor," when one of two young women who were gazing at the work remarked, by way of explanation to her friend, "He doesn't want to stop one bit." Neither did I want to stop one bit. But the touch of conscience on the shoulder or under the fifth rib was too much for me; and, as a consequence, I have to be content with my dear squatty edition without an autograph.

What a treasure it is, to be sure! And how interesting to place it side by side with the new holiday edition, in two volumes, which bears the imprint of 1894! Having been brought up on the old, it is a little difficult at first to accustom one's self to the new conceptions of the "Schoolmistress," the "Old Gentleman Opposite," and "Our Benjamin Franklin." The art of book-making has certainly made great strides in the last

THE AUTOCRAT OF THE BREAKFAST TABLE. By Oliver Wendell Holmes. With 60 full-page photogravures and text illustrations from drawings by Howard Pyle. 2 vols., crown 8vo, $5.00. Houghton, Mifflin & Co., Boston.



From "The Autocrat of the Breakfast Table." Houghton, Mifflin & Co.

THE OLD VIOLIN.

thirty-five years, and the art of book-illustration even greater. Hoppin was a favorite in his day, and his sketches for the Autocrat were well thought of, but they have a primitive look side by side with those of the modern illustrator, and take one back a long way as regards both method of treatment and social presentation. Clear, faultless type, exquisite paper, and the charm of the latest artistic processes go to make up a delightful book for the holidays; but such is the force of habit and association that I cannot yet learn to think of the immortal table company in any other guise than as they appear in my faded volume. I must learn to, for surely there will be many whose first impressions of the Autocrat will be derived from the attractive edition offered to them on this year's Christmas counters.

No excellence of type or paper, no difference of artistic treatment, can really heighten the fascination of the text, which reads to-day as though it had been written yesterday, instead of thirty-five years ago. And indeed it was written for all time. The pleasant, wise, witty comment, the gay sallies, the sparkling humor, and the clever, genial verses sandwiched in between the jests and homilies, hold the attention this autumn as firmly as when they were first printed in the pages of



the *Atlantic Monthly*, and their beloved author was in the prime of manhood. Is it not as true this year as ever that "The woman who 'calc'lates' is lost," and is not the wisdom of the counsel "Put not your trust in money, but put your money in trust," still in need of iteration? One only has to open at random—I am opening the new edition—in order to encounter a page of kindly home-thrusts for all sorts of people; as, for instance, "One gets tired to death of the old, old rhymes, such as you see in that copy of verses—which I don't mean to abuse, or to praise, either. I always feel as if I were a cobbler, putting new top-leathers to an old pair of boot-soles and bodies, when I am fitting sentiments to these venerable jingles:

. youth
. morning
. truth
. warning.

"Nine-tenths of the 'Juvenile Poems' written spring out of the above musical and suggestive coincidences.

"'Yes?' said our landlady's daughter."

Or, again, "Talk about military duty! What is that to the warfare of a married maid-of-all-work, with the title of mistress, and an American female constitution, which collapses just in the middle third of life and comes out vulcanized India-rubber, if it happen to live through the period when health and strength are most wanted."

All leads up in the end to "the long path" and the last walk with the schoolmistress. And on the final page we read: "I hope you all love me none the less for anything I have told you. Farewell." Who but Dr. Holmes could have written the Autocrat? It was no farewell, but rather a beginning; and we who have loved him none the less, but the more, with each succeeding volume, wish him a Merry Christmas with all our hearts, as we turn over the leaves of this holiday edition of his delightful papers.





RIP VAN WINKLE.

BY WILLIAM WINTER.

THERE was always a strain of gipsy freedom in Boughton's nature, and it is no wonder that the story of "Rip Van Winkle" has attracted him, for that story is suffused with the wildness of gipsy life, and it arouses the imagination at the same time that it touches the heart. The familiarity and the ascendency with which, in the contemporary mind, it has been endued, are attributable less to Washington Irving's sketch than to the influence of the actor, Joseph Jefferson, by whom, within the last twenty-five years, the name of Rip Van Winkle has been written on the tablet of human affection, all over the world.

Irving's sketch, while felicitous both in atmosphere and style, is but a faint and dim fore-shadowing of Jefferson's vital creation. The regnancy of Rip Van Winkle,—the fact that the character has become a part of actual life,—is due to the stage. It had existed for centuries: it never really lived until it was vitalized by the dramatic art. The legend is Greek. The original Rip was a Grecian youth, named Epimenides, who was sent into the mountains to hunt for a stray sheep, and who fell asleep in a cave, at mid-day, and slept for fifty-seven years; so that, when he returned, his home and his people were gone, and he was a stranger among strangers—until recognized by his younger brother, now become an old man. The legend appears again in remote German literature. Washington Irving gave it a local habitation among the Kaatskill Mountains, and in that way it has been known to the reading world since "The Sketch Book" was published, in 1819. Irving's narrative is brief, and Irving's vagabond is "a thirsty soul" who haunts taverns, and is by no means the romantic and poetic vagabond of Jefferson. The beauty of the sketch is felicity of description. The possible element in the legend that inspired Irving's fancy was the association of a spectral presence with the midnight storm among the mountains. No thought, in particular, was expended by him upon the character; and the commendation that has from time to time been bestowed upon Jefferson, for his fidelity to Irving, in the delineation of Rip Van Winkle, is comical. The hero of the sketch is an amiable sot: the Rip embodied by Jefferson is a dream-like, drifting, wandering poet of the woods. No two persons could be more un-

RIP VAN WINKLE. By Washington Irving. With Illustrations by George H. Boughton. 8vo. $2.00. Macmillan & Co., New York.

like. Artistic minds everywhere have felt the influence of Jefferson's genius, and hence have been stimulated to take especial note of the subject, and to view it broadly and through a haze of the imagination—as Boughton has viewed it, in the making of his lovely pictures. The actors, however, were first in the field.

Rip Van Winkle has been upon the stage for sixty-five years. The first recorded play on the subject was produced at Albany, on May 26, 1828, and the first Rip Van Winkle was Thomas Flynn—the intimate friend of Junius Brutus Booth, and the man from whom the late Edwin Booth derived his middle name of Thomas (not Forrest, as often incorrectly stated). Flynn's successors in the character were Charles B. Parsons, who died a clergyman, William Chapman, James H. Hackett, William Isherwood, and Charles Burke,—half-brother to Joseph Jefferson, and the actor on whom Jefferson's style was founded. In England the part was early assumed by Frederick H. Yates, father of the novelist and editor, Edmund Yates; but Hackett went to England, with his human though not ideal embodiment of Rip, and obtained the preëminence there. Indeed, up till 1866 Hackett was the accepted Rip Van Winkle, and not Jefferson nor another. Jefferson, beginning with Burke's method, but soon veering into his own, had long acted the part, though he did not become conspicuous in it till the time of his second visit to England, in 1865. He then put the old piece, made by Burke, into the hands of Dion Boucicault, and suggested a plan for revising and re-writing it. In particular he suggested that the spectres, in the midnight encounter on the mountain, should maintain a cold and awful silence, and that only the environed and bewildered man should speak. Boucicault adopted that idea, and,—contributing the scheme of Gretchen's second marriage, and annexing a diluted paraphrase of the recognition of Cordelia, in "King Lear,"—he made a new version of the old play, and with that, after a fine season in England, Jefferson returned to the United States.

Thus through a period of more than two generations the stage has been illuminating and enforcing the romantic aspects of the story of Rip Van Winkle: and that fact may well be remembered, when observing the achievements of pictorial art in the exposi-



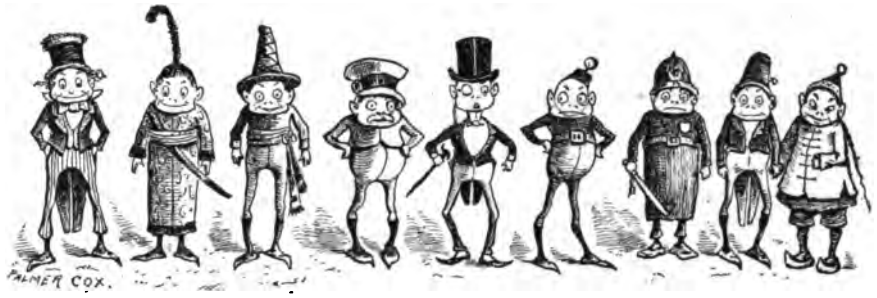
From "Rip Van Winkle." Macmillan & Co.



From "Rip Van Winkle" Macmillan & Co.

tion of the same theme. It was the stage that suggested how much that theme contains. All the salient extremes of a representative picture of human experience are found in it:—fact and fancy; youth and age; love and hatred; loss and gain; mirth and sadness; humour and pathos; rosy childhood and decrepit senility; lovers with their troubles which will all be smoothed away, and married people with their anxieties which will never cease; life within doors, and life among trees and mountains; the domestic and the romantic; the natural and the preter-natural; and, through all, the development and exposition of a humorous, cheering, romantic, restful, human character.

Such a theme can never be too much commended to thoughtful consideration. It is prolific of lessons for the conduct of life. It teaches no moral, but its power is in its influence—to lure us away from absorption in the busy world, and to make us hear again the music of running water and rippling leaves, the wind in the pine-trees, the surf upon the beach, and, under all, the distant murmur of that great ocean to which our spirits turn and into which we must vanish.



From "The Brownies at Home."

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THE BROWNIES AT HOME.

BY LAURENCE HUTTON.

When Mr. Palmer Cox, about a dozen years ago, discovered the Brownies in their Scottish Highlands, brought them bodily to America, and had them naturalized in the pages of the *St. Nicholas Magazine*, he advanced the cause of American citizenship, added a new and important factor to the department of Arts and Letters in the United States, and amused, and entertained, and made happier—and better, an entire generation of English-reading children, in the four quarters of the globe.

No immigrants to this country, since its discovery by the Norsemen, in pre-historic times, have been more popular and more populous than the Palmer Cox variety of Brownies. They are universally respected and esteemed. They have kept out of jail, and of politics; they have always supported the right cause; they have paid their taxes and their just debts; they have never practised vivisection; they have deposited their savings in the St. Nicholas Bank; and they have been honored, and honorary, members of the Century Club.



The Brownie Fathers landed on these shores in the year 1882. The party consisted of the original MacBrownies, from Dunbrownie, Brownshire, North Britain, and their kinsmen the O'Browneys from Ballybrowney, County Brown, in the North of Ireland. In later seasons they were joined by the Brownskis, a Tartar branch of the family, Ah-Brown-Ee, from the Celestial Kingdom, Brownteora an aboriginal chief, Doctor Brown an eminent professor in Brown University, Herr Braun, a German baron of high degree, private Brown, of the English army, formerly a member of her majesty's bodyguard, at Brown Windsor Castle, and Sir Berowne Berowne, of the Diplomatic Service, a gentleman of very old family, who is familiarly known as the "Dude."

The sect of the Brownies, as has been seen, has increased enormously during the last decade, despite the fact that they are strict celibates. The Brownies never marry; all the Brownies having been born men for many generations. The oldest inhabitant among the Brownies cannot remember having heard of a Brownie lady; and there is, to the universal regret of the young friends of the Brownies, no record of a Brownie infant ever having existed. This is very sad; for the spectacle of Mr. Cox acting as nurse to a Baby Brownie would have convulsed the civilized world. The



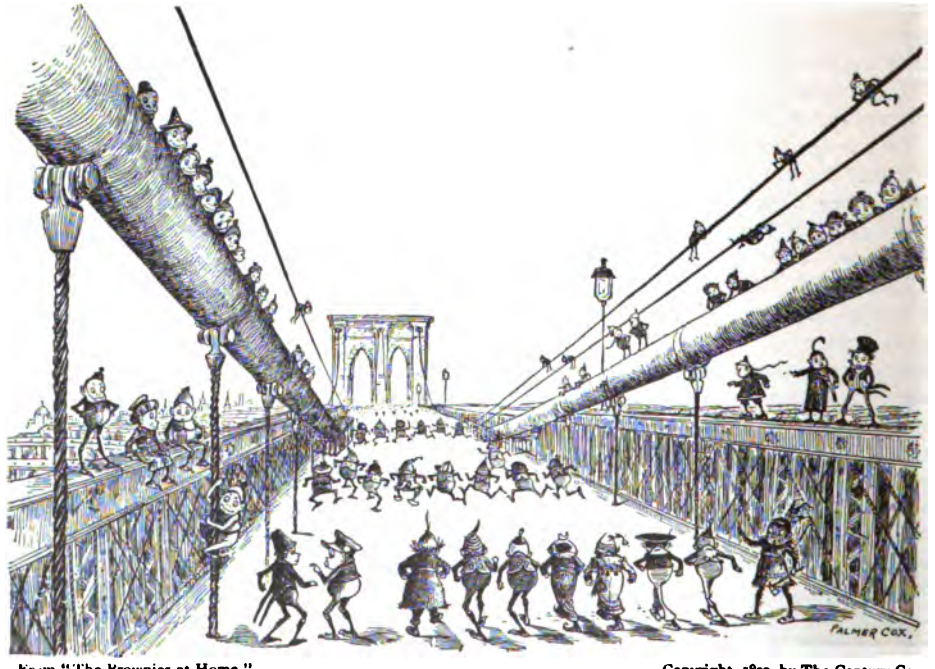
THE BROWNIES AT HOME. Written and Illustrated by Palmer Cox. Quarto, boards, $1.50. The Century Co., New York.

Brownies, perhaps, are all the more to be admired because of their self-dependence, and for what they have accomplished without the aid of lovely, and loving, and helpful woman. They sew on their own remarkably big buttons, and they play their own accompaniments; the Chinese Brownie is their laundryman; the policeman Brownie keeps their house in order; while the Brownie Dude pays all their dinner-calls, and attends to all the social duties which they have no time to attend to themselves.



The literature of the Brownies is confined to three important volumes:—"The Brownies, Their Book;" "Another Brownie Book;" and now "The Brownies at Home," just presented to the public. This last is divided into twelve chapters, one devoted to the particular rites of the Brownies during each month of the year. In January the Brownies sleigh-ride; in February the Brownies send valentines—generally comic; in March they assist at the inauguration of the President, in Washington; in April spring gives them new life; in May they move; in June they inspect the Brooklyn Bridge; in July, out of respect to the Fourth Day of that month, they visit the old State House in Philadelphia; in August, defying the heat, they journey to the South; in September they go to the Great Fair, at Chicago; agriculture engages their attention in October; Thanksgiving feasts employ them in November; Christmas occupies them in December, when they load a tree to the top with gifts; and the hearts of poor children are made glad by the Brownies.

The hearts of children, rich and poor, old and young, are made glad by the Brownies whenever and wherever they appear; and one good little boy of fifty wishes, this Christmas, that he had had the good fortune not to have been born forty years before the birth of the Brownies.



From "The Brownies at Home."

ON THE BROOKLYN BRIDGE.

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THE HOLIDAY ART BOOKS.

BY JOHN C. VAN DYKE.

AT last we have before us the coffee and cigars of the book table. Not that the art books of the Christmas season are always so exhilarating as coffee, not that they are just the sort of books to be looked at over one's cigar, but merely that they are the best end of the feast.

There may be something of mental indolence in this. For one loves to look at handsome books and illustrated pages, not only because they are beautiful in themselves, but because their meaning is readily comprehended. What would be said is doubly said. The writer appeals to our ear, the illustrator to our eye; one to the reason, the other to the imagination. If they have both worked toward a common goal, comprehension is made easy and we have something like a short-cut to knowledge. But, unfortunately, the illustrations in a book do not always illustrate. There are many pictures in black and white thrust between the covers of books that have little to do with the texts. The most that can be said for these is that they ornament—are ornamentation. Then there is a third kind of art work in books that makes no pretence at illustration, but is decoration—color and line for their own sake.

Most of the holiday books, however, belong to the first class, and their illustrations are intended to throw light upon a text, as, for example, Mr. Willis O. Chapin's "Masters and Masterpieces of Engraving" (Harper & Brothers). A glance at this book shows us how greatly we are helped to our knowledge of the masters by an occasional glance at the reproduced masterpieces. Mr. Chapin has given us the lives of the principal engravers, with accounts of their methods and works, and told these clearly and concisely, but our knowledge of engraving might be a "first state" impression were it not for the sixty well-chosen engravings and heliogravures that accompany the text. As it is, we have a comprehensible short history of engraving, well suited to that "general reader" for whom it was designed. It begins at the beginning and comes down to modern times, and it is a satisfaction to note that Mr. Chapin does not think it necessary to abuse the engravers along the line because they were not centuries ahead of their age. The tone of the book is modest and appreciative, and in appearance it is handsomely got up.

Whether Victor Hugo can be illustrated or translated is still an open question. In imagination, as in language, he is so distinctly individual that it is difficult to reach up to him in reproduction. The etchings and photogravures after Moreau and Jacquet, given in Estes & Lauriat's new *édition de luxe* of "Ruy Blas," illustrate Moreau and Jacquet more than Hugo, but they are deli-



From "The Rivals." Dodd, Mead & Co.

cately done, and somehow belong with the green and gold binding and the fine paper. The translation—any translation—in rhymed verse tortures Hugo's meaning at times, but it is all that could be expected, and is readable. Daudet is another French writer who bothers the translator not a little. The infinite grace and charm of his style hardly admit of being "Englished," yet Mr. Potter's translation of the "Letters from My Mill" (Dodd, Mead & Co.) has much of the spirit of the original about it. It is one of Daudet's earliest and most finished productions—a series of tales and sketches of his beloved Provence, told as only Daudet could tell them. The clever illustrations by Madeleine Lemaire, reproduced in color, are appropriate to the volume, though, perhaps, the warmth of color in the writer did not call for so much glowing pink in the illustrator.

Color printing grows in popularity as it becomes better understood. Each year sees more of it. The success last year of Sheridan's "School for Scandal," with colored illustrations by Frank M. Gregory, has induced Dodd, Mead & Co. this year to bring out "The Rivals," illustrated by the same artist; a fine edition, beautifully printed and bound. Our obligations in this case are largely due to the printer. Mr. Gregory's illustrations, though interesting, have not quite the dash of the play, but perhaps that should not seem strange when we consider the spirit of the latter. It was "damned" the first night, and has been popular ever since. Wherefore it deserves its new dress.

The old favorite in a new garb is quite a feature of the holiday book trade. "Novelty is what this giddy-paved time demands," wrote Scott in 1820, a remark applicable to-day, and perhaps a reason for the new edition of "Ivanhoe," edited by Andrew Lang, and illustrated with twelve etchings on Japan paper by Lalauze (Estes & Lauriat). There is novelty of make-up again in Owen Meredith's "Lucile" of lovers' memory, which comes from the same firm, done up in a bridal dress of white and gold, with fetching pictures of fair women, historic landscapes, and mighty towers, drawn by American artists and the—camera obscura; in Longfellow's "Hanging of the Crane" (Houghton, Mifflin & Co.), a handsome white and gold duodecimo, with more illustrations by American artists; and in Gray's "Elegy" (Joseph Knight Co.), with an account of Gray and his haunts, by Dr. J. L. Williams, illustrated by photogravures of the original Stoke Pogis churchyard and thereabouts.

All of these are books illustrated, in one form or another. Among the books decorated there is, first, a unique volume from Houghton, Mifflin & Co., entitled "The Old Garden and Other Verses by Margaret Deland Decorated by Walter Crane." Punctuation on the title-page being out of style just now, perhaps it should be explained that Mr. Crane's decoration is applied to the verses and not to the Old Garden or Mrs. Deland. Luckily, too, for Mr. Crane does not care for that refinement of color so characteristic of nature and so much sought for by the decorators of to-day. He likes the quaint ornamentation and rubricated letter to be seen in old missals, and these he produces in flat color, without relief, and with a studied carelessness of drawing. Mrs. Deland's poems are happily turned thoughts about flowers, June days, and love, wherein almost every lover may cull some *boutonnière* appropriate to his own sentiment.

The minor poems lend themselves gracefully to odd borderings and quaint designs by young women and others, as appears from Miss Irene Jerome's "I Have Called You Friends" (Lee & Shepard), a piece of decorative book-making with a pansy motive in colors; "The Rose Jar" (George M. Allen Co.), poems on roses, with colored plates after water-colors by Miss Bess M. Geary; and "An Autumn Pastoral" (Joseph Knight Co.), with illustrations in photogravure after drawings by C. E. Phillips. The possibilities of the photogravure appear in some handsomely bound books which are not books at all save in the bookish appearance. "Bits of Nature," "Bits of Life," and "Camp Life" (Joseph Knight Co.), are small folios of photogravures done after photographs from nature by J. R. Stoddard. All of them are interesting, and some of them very artistic in grouping.

The *bonne bouche* of the Christmas book table is the beautiful folio, "French Illustrators," by Louis Morin, issued by Charles Scribner's Sons. It is a companion volume to the "American Illustrators" of last year, an *édition de luxe*, with fifteen large colored plates and more than a hundred portraits, sketches, and drawings woven through the text. Jules Claretie, in his introduction, thinks it is an honor to America to have such a work produced here, and he is right. Nothing could be more tasteful in design, nothing more sumptuous in binding, printing, and paper. It is one of the finest works produced by any American house. The title is well carried out in both text and illustration. We are introduced to the most famous French illustrators in their studios, we hear the stories of their lives from their own lips, and we see their best works reproduced on the page before us. M. Morin is catholic in taste, and we find such radically different artists as Besnard, Lynch, Vierge, Leloir, and Boutet de Monvel brought together between the same covers without prejudice. Each is good in his way, thinks M. Morin, himself a famed illustrator. The text is more sympathetic and explanatory than critical. At one place the author introduces the question of whether illustrations should always illustrate, but declines to answer it. One can guess what he thinks about it. The writer and the illustrator should work together to explain one meaning: the writer and the decorator may pursue separate aims, if they choose.



From "French Illustrators."

Copyright, 1893, by Charles Scribner's Sons.

FROM A DRAWING BY FRANÇOIS FLAMENG, FOR "LES LETTRES ET LES ARTS."



From "Picciola."—D. Appleton & Co.

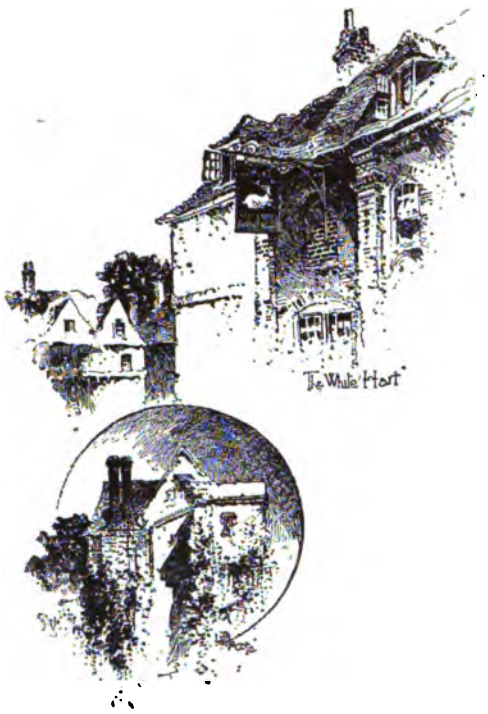
BOOKS OF THE CHRISTMAS SEASON.

BY NOAH BROOKS.

IT is characteristic of the miscellaneous books of the present season that an unusually large proportion of them are of permanent value as well as of contemporaneous interest. Two or three of the more notable novels are from the pens of famous writers; but in the domain of biography, essay, and pure literature there are not a few books that will ultimately find their proper places on the shelves of scholars and thinkers. Such a book, for example, is the handsome two-volume American edition of Maxime de Rocheterie's "Life of Marie Antoinette" (Dodd, Mead & Co.), translated by Cora Hamilton Bell. The story of the unhappy and hapless Queen of the French has been so often told that one might suppose that it had lost its charm, and that nothing new could be added to its tragic pages. But recent discoveries of valuable historical documents have increased the material available to the biographer; and the fact that the present publication has grown out of M. de la Rocheterie's examination and review of the newly found letters of the Count de Mercy, the Austrian ambassador, to Maria Theresa, is sufficient to pique and gratify the curiosity of the student of history as well as attract the general reader. This is a vivid and picturesque narrative, full of life and color, and written with an obvious determination to impartiality. The work, which is nicely illustrated, is a distinctly valuable contribution to history; it has been crowned by the French Academy.

Another chapter of life at the Court of France during the earlier years of the last century is Imbert de Saint-Amand's "The Court of Louis XIV." (Charles Scribner's Sons), translated by Elizabeth Gilbert Martin. This latest addition to the admirable series, "Women of Versailles," by M. de Saint-Amand, will doubtless be read with the same absorbing interest that has welcomed each one of its predecessors in the same field. The author's literary style is altogether desirable to fastidious readers, and French spirit is conscientiously preserved in this excellent translation. A careful reading of this less pretentious volume would be judicious preparation for the more weighty tomes of M. de la Rocheterie's work. The seeds of the Revolution of 1790 were sown during the reign of Le Grand Monarque.

Frederick Wedmore's "Pastorals of France" and "Renunciations" (Charles Scribner's Sons, importers) appear in one volume this year. The first-named collection of *contes*, which has all the crispness



From "Shakespeare's England." Macmillan & Co.

and delicacy of Maupassant, is in its third edition, and the "Renunciations" have now passed into their second stage of popularity. These are exquisite pieces of work, and the beauty of their typographical dress enhances the attractiveness in which they are presented to American readers. Each story is a flawless gem. In her "Sketches of the French Court" (Estes & Lauriat) Laura Richards exhibits the same breadth of treatment and raciness of style that so distinguished her "Captain January," a tale thoroughly imbued with the French spirit. Her subjects are not royalties, but the men and women whose contact with the court was more accidental. Corneille, Jean Bart, Jean Baptiste Lully, and Saint-Simon (whose memoirs are liberally drawn upon) are among the famous people marshalled upon her dramatic stage. In Wilmot Harrison's "Memorable Paris Houses" (Charles Scribner's Sons, importers) one has not only a complete guide to the famed houses referred to, but a series of the most entertaining anecdotes of historical characters. The author has made a unique and thoroughly delightful book. Dividing Paris into districts, as it were, he has marked out separate routes, nine in number, and has taken the reader through each, "personally conducted," describing the houses, and recalling reminiscences of the eminent persons who once inhabited these palaces and humbler dwellings. Any one who has read Mr. Harrison's "Memorable London Houses" will know how much enjoyment he has a right to expect from this enticing volume. Another series of studies in French history is Frances Elliot's "Old Court Life in France," of which a new edition, the fifth, is now brought out by the Putnams, in two goodly volumes. In a reply to some over-fastidious critics who objected to the high flavor of many of her studies, the author has truthfully said that nobody can give a good picture of court life in France, from the time of Francis I. to Louis XIV., without including a history of the royal favorites. In this edition, which will present to a new generation the stories of the intrigues of kings, cardinals, and courtiers, there is no attempt to soften the outlines of portraits already drawn. "Henry of Navarre," by P. F. Willert, of Oxford, is the latest book to appear in the Putnam series of Heroes of the Nations, and a very attractive and picturesque study of history and biography it is. The Reformation and religious wars in France before the exit of Condé properly occupy the opening chapters of this work, and the rest of the story is told with this sombre setting for its background.

Four volumes of condensed history, by Charles Morris, present many thrilling and momentous scenes in the lives of nations and individuals in his "Historical Tales," French, English, German, and American, published by the J. B. Lippincott Co. These volumes go together in a set, and give a series of strong historical pictures, such as may be found in the story of the Huns in France, that of Bertrand du Guesclin, of the Chevalier Bayard, and the Burning of Moscow. In

English history we have a similar judicious selection, beginning with the introduction of Christianity into England under Ethelbert and Edwin, and ending with the tragical narrative of the annihilation of Elphinstone's army in Afghanistan. German history furnishes a fine sheaf of romantic tales and legends, Bishop Hatto of the Mouse Tower and mediæval Germany leading the way to the Seven Years' War and the coronation of Emperor William in the Hall of Mirrors of conquered Versailles. And the Viking Discovery, the adventures of Frobisher and Champlain, and sundry heroic doings in the revolutionary and civil-war periods of American history furnish forth material worthy of place in these stirring chapters of national life.



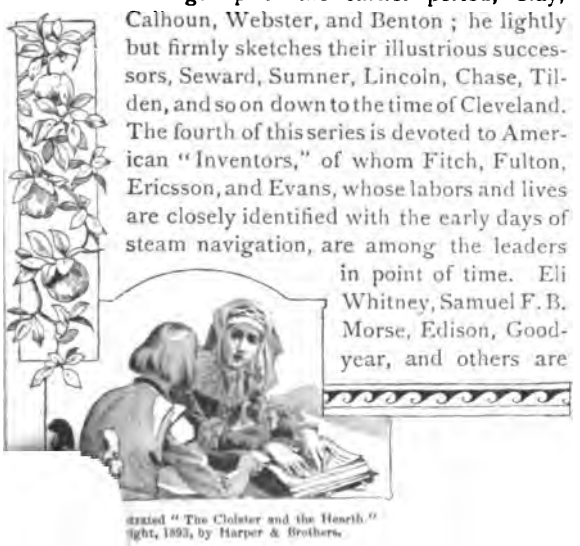
From "Riders of Many Lands." Copyright, 1893, by Harper & Brothers.

PALANQUIN CAMEL.

Yet another chapter of historical adventure will be found worthily enclosed in the somewhat diffuse narrative of Frederick A. Ober's "In the Wake of Columbus" (D. Lothrop Co.), in which the author, who was officially detailed to look up the evidence

verifying places discovered by Columbus on the shores of the New World, tells of his adventures while therein engaged. The story is readable, and it adds much valuable information to what we already know of the wonderful tale of the wonderful voyage across the Sea of Darkness.

An important contribution to American biography is the series of character sketches published by Charles Scribner's Sons under the title of "Men of Achievement." These four volumes, handsomely bound and admirably printed and illustrated, include the picturesque and personal life-sketches of an illustrious company of Americans whose careers incite to noble effort in many departments of human activity. General A. W. Greely, for example, writing of "Explorers and Travellers," presents in his vivid chapters such men as Louis Joliet, John Carver, Commodore Wilkes, and Henry M. Stanley, and in the field of Arctic discovery the men who have carried the American flag nearest the Pole—Kane, Hayes, De Long, and Hall; other names known to fame are in this list. William O. Stoddard, taking "Men of Business" for his group of notables, gives us a similar series of portraits of successful men —John Jacob Astor, A. T. Stewart, Charles L. Tiffany, Peter Cooper, John Roach, Cyrus W. Field, and others whose lives have been fruitful in the world's field of industry. Noah Brooks takes up the history and personal side of twelve "Statesmen," beginning with the famous group of the earlier period, Clay, Calhoun, Webster, and Benton; he lightly but firmly sketches their illustrious successors, Seward, Sumner, Lincoln, Chase, Tilden, and so on down to the time of Cleveland. The fourth of this series is devoted to American "Inventors," of whom Fitch, Fulton, Ericsson, and Evans, whose labors and lives are closely identified with the early days of steam navigation, are among the leaders in point of time. Eli Whitney, Samuel F. B. Morse, Edison, Goodyear, and others are included in this goodly company; and the typewriter, railway brakes, electric lighting, the sewing-machine, the reaping-machine, telescopes, the telephone, and phonograph are some of the wonders of human invention that are touched upon in this series of wonder tales of ingenuity. These four books make a very good library of manly character.



...ntitled "The Cloister and the Hearth."
...ight, 1893, by Harper & Brothers.

Unique in its way, and a notably sweet and strong book, is the biographical memorial, "Noah Porter," compiled from the loving offerings of personal friends, and published by Charles Scribner's Sons. It was a happy thought that prompted this work; it is a collection of papers, all very good of themselves, and all arranged in such admirable taste and good judgment that the much-beloved President of Yale, had he been permitted to revise it, would have found nothing to shock his habitually modest estimate of himself, nothing to amend in its temperate, though affectionate, biography, written by friends and relatives, those who knew best the inner life and the outer work of the grand old theologian and scholar, whose life had a daily beauty and whose catholicity a breadth that have left a benediction behind the saintly, and yet intensely human, hero who has "gone up higher." These pages are full of that sweetness and light that Arnold has commended to the student of humanity and literature. In the same line of useful and inspiring biography is Bayard Tuckerman's "William Jay and the Constitutional Movement for the Abolition of Slavery" (Dodd, Mead & Co.). In his time, Judge Jay was the centre of many a furious political discussion, and not a few zealous but thoroughly honest Americans differed widely with him as to the best means to be adopted for the removal of the curse of African slavery, which both parties so strenuously labored to eradicate. Now that the heats and passions of the stormy period that preceded the civil war have disappeared, a calm recital of all the facts pertinent thereto is highly desirable. In Mr. Tuckerman's scholarly and dispassionate work, to which John Jay has written a preface, will be found just such a chapter of personal and political history.



From "Meh Lady." Copyright, 1893, by Charles Scribner's Sons.

"'WE CLAIM NO KINSMEN AMONG VIRGINIA'S ENEMIES,' SAYS MEH LADY."

The "Letters of Asa Gray" (Houghton, Mifflin & Co.), to which the editor, Jane Loring Gray, has prefixed a brief autobiographical sketch of the much-beloved botanist and naturalist, may be regarded as the final contribution to the personal history of this eminent man. The letters and journal reveal a manly and cheerful personality, and these two handsome volumes are rich in reminiscences which stretched over a long, busy, and beautiful life. One could not wish a more complete memorial than this which Asa Gray unconsciously reared for himself.

Claude Phillips's "Sir Joshua Reynolds" (Charles Scribner's Sons) is the latest of the

series of biographical and autobiographical studies which includes "Fanny Burney and her Friends," "Horace Walpole and his World," "Dean Swift," and others. Like its companions, this delightful book is composed from the letters of its subject, with such other intermingled material as may be collected from the writings of his contemporaries. This method, it is hardly necessary to say, is autobiographical as far as that is possible, and yet it gives one something of that stereoscopic view of a character which we get only from his intimate contemporaries. The book is handsomely illustrated with reproductions of several of Sir Joshua's works.

In Austin Dobson's "Horace Walpole, A Memoir" (Dodd, Mead & Co.), one finds just that happy literary method and delicacy of humor in treatment which would have pleased the fastidious and cynical master of Strawberry Hill. The pen of the well-trained author nimbly recalls for us the beauties and the glories of the court of the last two Georges, the gay and the literary society of those times, the gossip and the airy persiflage of the circles that were illuminated by such historic personages as Lady Mary Wortley Montagu, Thomas Gray, Fanny Burney, Mrs. Clive, Madame du Deffand, the Earls of Orford, Madame de Genlis, and a host of illustrious men and women of foreign and of English birth. Mr. Dobson is thoroughly in sympathy with his subject, and his charming description of the villa at Strawberry Hill and its rare treasures is only one of many chapters in which the career and the refined and sensuous pleasures of its famous master are set forth with evident enjoyment. The book is enriched by many fine portraits. Very different in kind, and autobiographical, rather than biographical, is the delicate two-volumed "Journal of Eugénie de Guérin" (Dodd, Mead & Co.), which has been edited by G. S. Trebutien with pious care and discretion. Mademoiselle de Guérin was a saintly young woman, who, to please her brother Maurice, kept a diary which reached through the five years beginning with November, 1835, and wherein she set down with exacting conscientiousness most of her daily meditations and moralizations, her gentle thoughts, and the results of her very acute observations of life and nature.



From "Poems Here and at Home." Copyright, 1893, by The Century Co.

THE OLD BAND.

Daniel W. Wilder has collated from every accessible source every item relating to the little known and understood life of Shakespeare. It is not a bulky volume, this "Life of Shakespeare" (Little, Brown & Co.), and it is presented without comment. But it is all we have, or are likely to have. Therefore it is a welcome and hitherto unobtainable book. Its author has done the world of letters a real service, although Mr. Donnelly may not find it profitable.

In a fine, distinctively literary line of thought is Edward Sanford Martin's charming book, "Windfalls of Observation" (Charles Scribner's Sons), a book with a

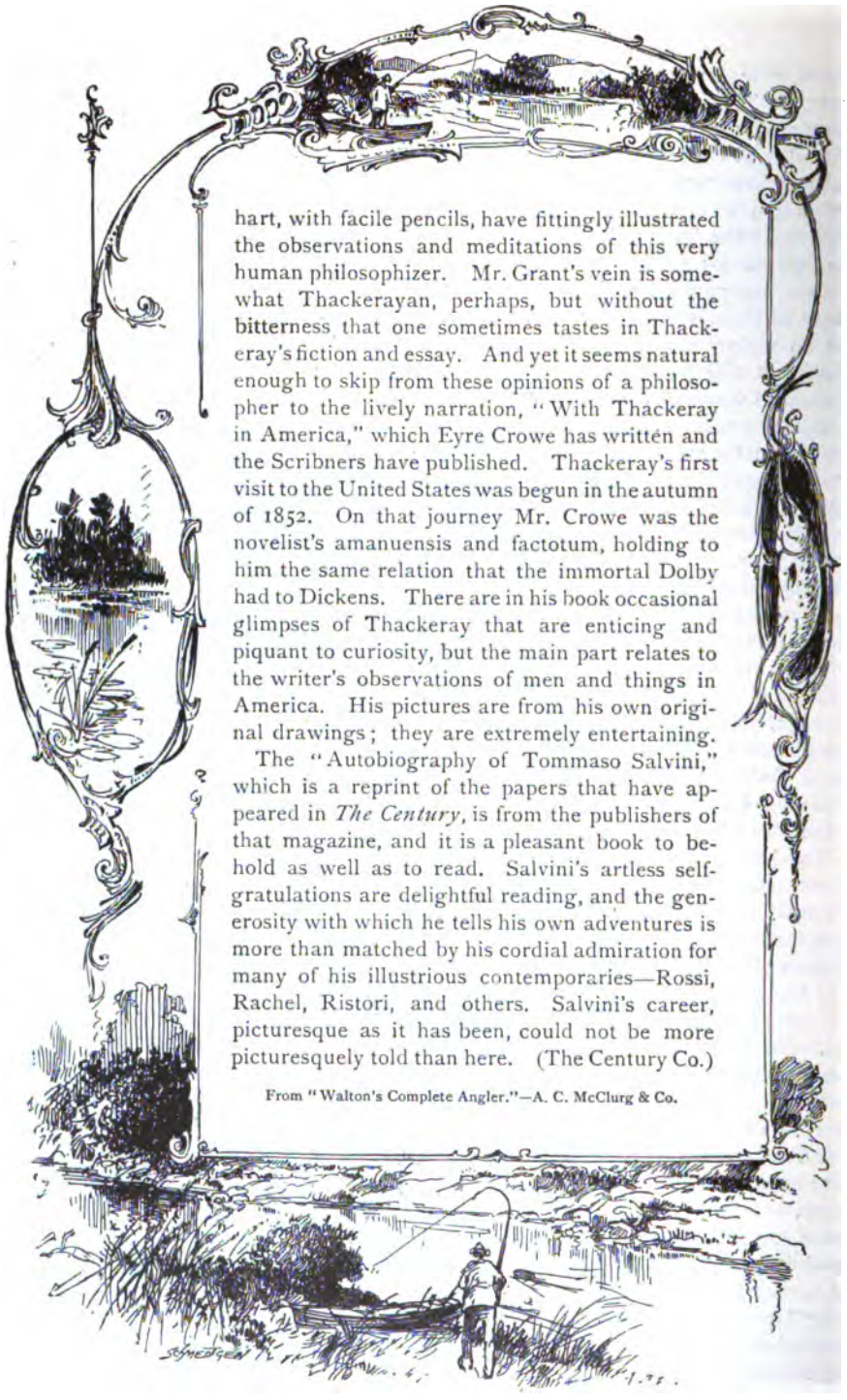
whimsical title suggestive of out-of-doors with nature. These "Windfalls," which, the ingenious author tells us, were "gathered for the edification of the young and the solace of others," are characterized by a certain catholicity of judgment and cheeriness of temper that will make the book welcome, we doubt not, in multitudes of homes and hearts. The essays are unusual and novel in their treatment of themes no longer new, and he will be an obdurate and reprobate person who does not rise from their perusal with more cheerful views of life, a better opinion of his fellow creatures. Very much in the same vein, too, are the clever and good-humored essays of Professor Alexander H. Japp, whose biography of De Quincey scarcely prepared us for such a loving touch of nature as one finds in his "Hours in My Garden, and other Nature-Sketches" (Macmillan & Co.), which is delightfully illustrated after the Bewick manner. The author is as close an observer of nature as Gilbert White, Sir John Lubbock, or our own John Burroughs, both of whom last-mentioned he frequently quotes. His book is full of novel and entertaining information about the tribes of the earth, air, and seas, and a delicious humor illumines its sunny pages.

Gentle, too, in its humor and deeply philosophical withal, is Robert Grant's "The Opinions of a Philosopher" (Charles Scribner's Sons), which may be commended unreservedly to him who has studied the old, old, and yet ever-new story of human life. Here we have, with shrewd wisdom and delicate wit, the oft-told tale of young love, growing manly ambition, domestic bliss rarely clouded by fleeting bickerings, the coming of dear children, their growing suddenly, as it were, to manhood and womanhood, the flitting of the young birds from the parental nest, and, finally, the falling of the curtain and the "exeunt omnes" of the play. It is a good bit of philosophy that is unfolded in these truthful pages, and Smedley and Rein-



From "The French Revolution." T. Y. Crowell & Co.

CHARLOTTE CORDAY.



hart, with facile pencils, have fittingly illustrated the observations and meditations of this very human philosophizer. Mr. Grant's vein is somewhat Thackerayan, perhaps, but without the bitterness that one sometimes tastes in Thackeray's fiction and essay. And yet it seems natural enough to skip from these opinions of a philosopher to the lively narration, "With Thackeray in America," which Eyre Crowe has written and the Scribners have published. Thackeray's first visit to the United States was begun in the autumn of 1852. On that journey Mr. Crowe was the novelist's amanuensis and factotum, holding to him the same relation that the immortal Dolby had to Dickens. There are in his book occasional glimpses of Thackeray that are enticing and piquant to curiosity, but the main part relates to the writer's observations of men and things in America. His pictures are from his own original drawings; they are extremely entertaining.

The "Autobiography of Tommaso Salvini," which is a reprint of the papers that have appeared in *The Century*, is from the publishers of that magazine, and it is a pleasant book to behold as well as to read. Salvini's artless self-gratulations are delightful reading, and the generosity with which he tells his own adventures is more than matched by his cordial admiration for many of his illustrious contemporaries—Rossi, Rachel, Ristori, and others. Salvini's career, picturesque as it has been, could not be more picturesquely told than here. (The Century Co.)

From "Walton's Complete Angler."—A. C. McClurg & Co.



From "In the Track of the Sun." D. Appleton & Co.
THE BANDSTAND, DARJEELING.

A very different sort of a life is that presented in the ample pages of these "Personal Recollections" of Werner von Siemens, the famed German savant and scientist (D. Appleton & Co.), translated by W. C. Coupland. Anything pertaining to the life, education, and career of a man so eminent as Dr. Siemens must needs be interesting and profitable in the reading. But incidentally are here set down many novel and entertaining details of domestic and political life in that elder Germany which Siemens and his brothers and sisters knew. So graphically are these presented in the artless narrative of the great electrician that one almost regrets that the autobiographer soon passes out into the wider field of experiment, theory, and practical science. This is, however, a tale of absorbing interest and permanent value.

There is almost nothing in this season's fiction that nearly approaches in interest and value Robert Louis Stevenson's "David Balfour" (Charles Scribner's Sons), which, although a sequel (and a sequel is a parlous thing, my masters), is nevertheless eminently worthy to come after the masterpiece, "Kidnapped." The concluding chapters of that inimitable romance left us gazing on the slain body of the King's Factor in Appin, David Balfour and Alan Breck fleeing for their lives, and, subsequently, David's coming into his own, and his deliverance from all his pressing perils. The sequel to this moving tale presents to us the same David Balfour, who, being thereto moved by his great love for Alan Breck, pauses as he would go abroad to the University of Leyden, and is fain to testify for the acquittal of Alan Breck (on whose head a price is set) and James Stewart, already under apprehension of justice for the murder of the said King's Factor in Appin. The adventures of David are thereafter many and diverse. The story is told with all of Stevenson's dramatic skill, and is full of that abundant vitality and nervous manliness which so distinguish all of his tales. This is more of a love story than we are wont to get from the magic pen of Stevenson; and the introduction of two beautiful young women, Barbara Grant and Kate Drummond, kindles the fancy and awakes the romance of the reader in an unwonted manner. There is due amount of fighting, knavery and hairbreadth-'scaping in the tale; but the love-making plays no incon-

siderable part, and the end thereof is peaceful as one could wish.

From the same publishers comes a delightful sheaf of Frank R. Stockton's short stories —"The Watchmaker's Wife, and Other Stories." These charming conceits are seven in number, and all of them have that unexpectedness of humor that characterizes Mr. Stockton's literary work. The tale that gives its title to the volume is one of those erratic and vagrant fancies that we find in "The Casting Away of Mrs. Lecks and Mrs. Aleshine," and in so many other of the author's fanciful tales. "The Philosophy of Relative Existences" is just such another humorous skit at the savants as "A Tale of Negative Gravity;" and "Asaph" is one of those character sketches in which Mr. Stockton is seen at his best as a close student of human nature. Grace King's "Balcony Stories" (The Century Co.) are thirteen delicate studies of life in Louisiana, pathetic for the most part, but always artistic, and written with a certain grace that has its lasting charm to all readers, gentle or simple. The story of the twin sisters, Anne Marie and Jeanne Marie, is a tender old-world idyl of real life.

Two very good American stories are Amanda Douglas's "Lyndell Sherburne" and S. Bayard Dod's "A Hillside Parish," both from the house of Dodd, Mead & Co. Mr. Dod's tale is of the trials and tribulations, triumphs and joys, of a Presbyterian parish—Clintonville, in the central part of the State of New York. It is a faithful and minute picture of a country pastor's life, so firm in the outlines of its genre painting and so realistic in its treatment of a well-worn theme, that one is tempted to believe it drawn from the life, not a figment of the literary artist's fancy. "Lyndell Sherburne," as one might guess from its title, is a sequel to "Sherburne House," and in it the favorite author takes up the thread of the fortunes of Lyndell Sherburne and her friends, and carries it forward to a prosperous and most comfortable conclusion. From the same house comes another of Martha Finley's "Elsie" books, this time "Elsie at Ion," to remind us that of the making of Elsie books there is no end.



From "The Four Georges." Flood & Vincent.

A ROYAL SEDAN.

The success of the new edition of William Ware's "Zenobia" has induced the publishers (Estes & Lauriat) to issue the same author's second work, which is somewhat in the nature of a sequel to "Zenobia"—"Aurelian, Emperor of Rome." In this book Mr. Ware portrayed the manners and customs and inner history of pagan Rome during the time of Aurelian. The story has the merit of vividness of narrative; and the tale, which is told in a series of letters from one of the Roman nobility, is illu-



From "The Knickerbocker History of New York."—G. P. Putnam's Sons.

WILLIAM THE TESTY'S CURE FOR VAGRANCY.

minated by the annotations of one, the same worthy Nichomachus, who indited the tale of the fall of Palmyra, and who lives to see the triumph of the Christian Constantine and the deliverance of the surviving martyrs. The book is profusely illustrated.

A novel and well-nigh unique collection of wonder-tales is Adèle M. Fielde's "Chinese Nights' Entertainment, Forty Stories Told by Almond-Eyed Folk in the Romance of the Strayed Arrow." It was a clever notion of the editor to gather up these folk-stories of

the Chinese, very much as Mr. A. B. Mitford gathered in his "Tales of Old Japan," a similar sheaf of stories and legends of the people of the Sunset Kingdom, some years ago. None of these quaint tales has ever before been put into print; and they are all worthy of a place in the folk-lore of the world. They are illustrated by Chinese artists, and the book is published by G. P. Putnam's Sons. Almost as wonderful as these tales of the Flowery Kingdom, perhaps, is Jules de Marthold's romantic tale, "The History of a Bearskin" (Dodd, Mead & Co.), in which are narrated the strange adventures of Nicholas Ridel, a Normandy rustic who becomes a grenadier in the army of the Great Napoleon, wears on his head a mighty cap made from the pelt of a Lapp bear whose untimely death is described in the first chapter of the book.



From "A Short History of Our Own Times." F. A. Stokes Co.

CABUL.

Six dainty volumes in a box are "Stories from Scribner," all of them happily introduced to the world of American and English readers in the pages of *Scribner's Magazine*. These are entitled, "Stories of the South," "Stories of the Army," "Stories of Italy," "Stories of New York," "Stories of the Sea," and "Stories of the Railway." They are from the hands of such well-known and popular story-tellers as Thomas Nelson Page, Joel Chandler Harris, Brander Matthews, F. Hopkinson Smith, T. Russell Sullivan, George A. Hibbard, Charles E. Carryl, and others of equal renown. It is a choice little library of romance and fiction. It is obtainable in a variety of dress—paper, cloth, and leather. Not nearly so romantic but ever so much more "weird" are F. Anstey's "The Man from Blankley's and Other Sketches," reprinted from *Punch* and published by Longmans, Green & Co. Absurd and wildly improbable although all of the tales of the writer who chooses to call himself by this *nom de plume* undoubtedly are, thousands of readers will laugh over and enjoy these fantasies for their very topsy-turviness and vice-versatility, so to speak. They are all as funny as they can be, and Partridge's pictures enhance their attractiveness very much indeed. "Ashes of Roses," in a crushed-strawberry cover, and "The Rose of Love," in pale sap-green and silver, are among the later novels issued by Dodd, Mead & Co. Angelina Teal, whose "Muriel Howe" was a better novel than this, writes of the "Rose of Love," and Louise Knight Wheatley is the author of its roseate companion. Both of these books are nice and pleasant reading.

Paul Du Chaillu has wrought out a breathlessly interesting story from his Norse researches. "Ivar the Viking" (Charles Scribner's Sons) is its title, and the book is full of the vigor, motion, and strenuousness of the wild life of the Norseman's land in the days of the vikings. It is not an archæological novel that Mr. Du Chaillu has created here, but he has re-created for us the hardy sons of the North in their habit as they lived, with their manners and customs and all that made them like us—human, with human loves and

hates. This is a work of great picturesqueness and of real value as a study in ancient history. Irish peasant life, with its hardness, poverty, and humor, is graphically limned in a collection of cameo-like sketches, "Irish Idyls," by Jane Barlow (Dodd, Mead & Co.), and although there is over-much pathos in these bits of good literary work for solid enjoyment, the stories are wonderful in their perfect attention to detail. Sharply in contrast with this is "A Comedy of Masks," by Ernest Dowson and Arthur Moore (D. Appleton & Co.), a tale of London social life, in which artists and *literati* figure, and in which there is much baseness and intrigue, and nobody is brought to justice. Just such another tale is Evelyn Everett Green's "Golden Gwendolyn" (A. I. Bradley & Co., Boston), a story of passion, mystery, and attempted wrong. This novel reads like some of the earlier stories of Wilkie Collins. Mystery, too, characterizes the web and woof of Christian Lys's "The Doctor's Idol" (Frederick Warne & Co.). The good doctor has an Indian idol, and it brings him danger and dolor until fate breaks in to set him right and bring a happy end to a fascinating story. "Miss Stuart's Legacy" is an Anglo-Indian tale, full of local color and well told to the end, winding up with a clever dramatic climax.



From "Lucile." F. A. Stokes Co.

THE TWO TRAVELLERS STEPPED INTO THE CARRIAGE.

Of short stories we have an abundance, in divers volumes of collected tales by various authors. Edward Eggleston's budget of clever tales and sketches (D. Appleton & Co.), has "Duffels" for its eccentric title. When we remember that Wordsworth wrote of "Good duffle gray and flannel fine," we may have our puzzle deepened; but the author clears up the apparent mystery, and his cargo of "duffels" is one of real value, and flavorous of our own native soil. There are eleven of these short stories, and not one is dull. "Two Bites at a Cherry" is one of Thomas Bailey Aldrich's cleverest of clever stories, and in the book of tales to which this amusing tragi-comedy gives its title are six other *contes* equally bright and equally charming with Aldrich's crisp humor and delicate fancy. Some of these tales are tragic, but the Aldrichian humor sparkles through them all. Pathos and fun are also deftly mingled in Thomas Nelson Page's "Meh Lady," now regarded as a classic in southern dialect (like his "Marse Chan"), and reprinted in a large-paper illustrated edition by Charles Scribner's Sons. The drawings, by W. T. Smedley, give the story an attractive holiday aspect, and reflect the spirit of the tale with exquisite feeling. Three imaginary portraits are given by Clinton Ross in his "Two Soldiers and a Politician" (G. P. Putnam's Sons), the politician being Talleyrand, one of the soldiers one who fought with Wolfe at Quebec, and the other a British officer in Lord Clinton's army on the Hudson in revolutionary times. These portraits are drawn with a firm and gracious hand.

Lucy Gibbons Morse has written a semi-historical novel of the anti-slavery times just anterior to the civil war, the scene of which is laid in New York, and the title of which is "Rachel Stanwood, a Story of the Middle of the Nineteenth Century" (Houghton, Mifflin & Co.). It is a tale of surpassing interest, and will prove to be, doubtless, a lasting contribution to the picture-gallery of



From "Lorna Doone." T. Y. Crowell & Co.

"FOOLS YOU ARE: BE FOOLS FOREVER."

American political history. Its intensely human interest, however, is broader than our own time or country. "John Holden, Unionist," by T. C. de Leon, is a tale of the civil war, and "Broadoaks," by M. G. McClelland, is of the reconstructed South. Both books are from the press of the Price-McGill Co., St. Paul, Minn. The first-named of these is over-much political, and the second is a strong melodrama. Mr. Stephen Fiske's "Holiday Stories," from the same house, is a collection of bright and slight sketches, all very clever, and nearly all of them glimpsing life in the city of New York.

An entertaining chapter of American social history is Mr. William D. Howells's "My Year in a Log-Cabin," printed in the popular Black and White Series of Harper & Brothers. It is an idyllic story, in spite of its inexorable fidelity to truth, and it is told with all of Howells's delicacy of humor.

The chief aim of the Boone and Crockett Club is to promote manly sport with the gun and to assist in preserving the big game of our country. Two members of this organization, Theodore E. Roosevelt and George Bird Grinnell, have edited "American Big-Game Hunting," which is declared to be "The Book of the Boone and Crockett Club," and which is published by the Forest and Stream Co. It needs nothing added to describe the character of a book so honorably introduced to the public. Many of the papers, which are written by various hands, have appeared in *Scribner's Magazine*, and to these are added several new articles of very great interest and value, of which one on the Yellowstone Park as a game preserve may be mentioned as of real and abiding interest. The book is admirably printed, and the engravings are notably fine and strong.

A fitting companion to "The Book of the Boone and Crockett Club" is Theodore Roosevelt's own ample and handsome volume, "The Wilderness Hunter" (G. P. Putnam's Sons), in which this distinguished American Nimrod has set forth in vivid lan-

guage a good account of the big game of the United States, and its chase with horse, hound, and rifle. It will stir even the blood of age to read these exciting and picturesque pages. Mr. Roosevelt is easily master of the chase as he is master of the literature thereto pertaining; at least, in this country, where the big game yet lingers for a while. His book is written in that crisp and breezy, out-of-doors style that is the author's very own. It is illustrated with many drawings by Remington, Beard, Frost, and Sandham—all masters of their art.



From "The Land of Poco Tiempo." Copyright, 1893, by Charles Scribner's Sons.

THE CARRETA.

Among the reprints this season a two-volume edition of Elizur Wright's translation of "La Fontaine's Fables" is one of the most notable. It is now more than a half-century since the editor-politician put forth his translation, which was the first into English; since that time numerous editions have been issued in this country and in England, but none, probably, will ever satisfy the elderly men of this generation as did that of 1841, illustrated by the famous Grandville, and giving American readers their first taste of the immortal fabulist in their own tongue. Estes & Lauriat are responsible for this handsome edition, which is choicely bound, and is illustrated by Le Rat's etchings after Adam's designs, and is intelligently annotated by J. W. M. Gibbs. A reprint of Charles and Mary Lamb's "Tales from Shakespeare" is brought out by the J. B. Lippincott Co., in four neat volumes. These classics ended with "Pericles, Prince of Tyre," and Harrison S. Morris has undertaken the difficult task of continuing the work through the remaining plays. The last two volumes contain these addenda, and very creditable they are to Mr. Morris's literary skill and judgment. In the Cameo

Series of Charles Scribner's Sons are two delightful additions to be found this season. Robert Louis Stevenson's "Virginibus Puerisque" has the honor of passing into this select company; and it is accompanied by Andrew Lang's "Letters to Dead Authors," to which a recent addition has been made. Stevenson's quaint and acute observations on men and things will always charm mankind, and in their new dress they will find new readers and be "a joy forever." Andrew Lang's later letters to the dead are addressed to John Knox, Increase Mather, Homer, and Samuel Pepys.

E. P. Dutton & Co. reprint in a square quarto a handsomely illustrated edition of Tennyson's "Enoch Arden;" and T. Y. Crowell & Co. have put forth a delicate, vellum-bound edition of Thomas à Kempis's "Imitation of Christ." Mrs. Amelia E. Barr's American novel, "A Bow of Orange Ribbon," has had set upon it the seal of popular approbation, by virtue of which it has passed into an *édition de luxe*, bravely illustrated by Theodore Hampe, and in artistic covers, from the house of Dodd, Mead & Co.



From "The Country School." D. Appleton & Co.

SCHOOLGIRLS.

Among other reprints of the year a new edition of "Rumour," by the lamented Elizabeth Sheppard (A. C. McClurg & Co.), deserves special mention. "Charles Auchester" and "Counterparts" will long retain their hold on the affections of the world of readers, and to many of them, doubtless, this two-volume novel will be a revelation. A new generation has come upon the stage of life since Elizabeth Sheppard passed away, and this work of real genius will command a wider audience than it did nearly thirty years ago, when it first appeared—a posthumous novel. Beethoven and Louis Napoleon figure in its pages as Mendelssohn did in her first "musical novel." To this edition Harriet Prescott Spofford has written an enthusiastic and sympathetic introduction. To readers of English history the two-volume edition of Hepworth Dixon's capital book, "Her Majesty's Tower" (Thomas Y. Crowell & Co.) will be very welcome. The original four-volume edition was not only rather cumbrous but rather expensive, and in this new form the work, which is unique in its accuracy and attractive qualities, is bound to be very popular. Other old friends in a new dress appear in Literary Gems Series of G. P. Putnam's Sons. Here we have such classics as Goldsmith's "She Stoops to Conquer," Ruskin's "Ideas of Truth," Keats's "Eve of St. Agnes," Rossetti's "House of Life," and other things that the world will not willingly let die. From the same house comes "Henry VIII.," in the admirable and handy volume "Ariel Shakespeare," so warmly commended in these pages last year. And a similar labor of love has been done in the World Classics by the Joseph Knight Co. for Bernardin St. Pierre's "Paul and Virginia," Goethe's "Sorrows of Werther," and Poe's "Gold Bug;" dainty bindings, bright typography, and fine engravings add their charm to these works of genius.

Much art has been lavished on the reproduction of old favorites and classics for the

coming season's delectation. Here, for example, is a lovely reprint of that immortal tale "Picciola" (D. Appleton & Co.), in which Gueldry's beautiful drawings vie with the ad- and enriched margins, with tinted borders and other artful decorations in color, this volume is a thing of beauty, a joy—as long as it will last in paper and binding. "Songs from



From "Balcony Stories." Copyright, 1893, by The Century Co.

"WHERE IS THAT IDIOT, THAT DOLT, THAT SLUGGARD, THAT SNAIL, WITH MY MAIL?"

mirable typography of the book. The delicate art of the work makes it a fit successor to the "Colette" and "The Attic Philosopher," sent forth from the same house last year. Charles Reade's "The Cloister and the Hearth" (Harper & Brothers) is another famous and laurel-crowned tale to be honored in an *édition de luxe* this year. The book is published in two magnificent volumes, with more than five hundred illustrations from drawings by William Martin Johnson, whose delightful pictures in "The Garfield Edition" of General Wallace's "Ben Hur" won the admiration of all lovers of art. It is well that Reade's masterpiece should be so choicely embellished and beautified as here. Another luxuriously illustrated and printed book of the older time is A. C. McClurg & Co.'s fine edition of Walton's "Complete Angler." Printed with wide

Tennyson" (The Joseph Knight Co.) is a handsome square quarto, artistically illustrated, bound, and printed, in which are ten of the Poet Laureate's best songs—"The Bugle Song," "Oriana," and others equally dear to lovers of melody. Carlyle has been drawn from, this year, by several American publishers of choice books. His "Sartor Resartus," in addition to the edition mentioned later, comes in a very attractive form from the press of A. C. McClurg & Co., who also print in uniform binding Thackeray's "English Humorists," and, in a delicate, Dresden-china-like dress, Ruskin's "Sesame and Lilies." G. P. Putnam's Sons have given the title of "The Van Twiller Edition" to their new and richly adorned issue of Irving's "Knickerbocker's History of New York," a very handsome work in two



From "Historical Tales." J. B. Lippincott Co.

THE AMPHITHEATRE AT MILAN.

volumes, which the pencil of Edward W. Kemble has illustrated with uncommon grace and skill. The broad margins of the pages are illuminated, and the work bears an impress of liberality and skill in the art of bookmaking.

In four handsome and well-illustrated volumes are presented the invaluable "Memoirs of Madame Junot, Duchess of Abrantes" (Charles Scribner's Sons). Nobody need pretend to know fully the history of the Bonapartes and their time who does not know this remarkable book. Herself a compatriot of the Corsican Bonapartes, a companion of the boy who was to be the Great Napoleon, Madame Junot, *née* Permon, has set forth in her account of her own life an extraordinarily vivid and minute history of the private life of the Napoleonic period. Her story, beginning with Napoleon's boyhood in Corsica and ending with Waterloo, is as entertaining as a Persian tale, as true as any historical work ever written. These volumes leave nothing to be desired in their mechanical and artistic dress and printing. History, romance, fiction, and poetry are all laid under contribution by Thomas Y. Crowell & Co. for material to fill their admirable series of reprints in their New Illustrated Library. These attractive volumes comprise such standard classics as "Ivanhoe," "Jane Eyre," "Romola," Carlyle's "French Revolution," Shelley's poems (edited by Dowden), Thackeray's "Vanity Fair," Blackmore's "Lorna Doone," and other works which the world will not willingly let die. They are capital examples of handsome and yet inexpensive book-making. In the same line, too, is the luxuriously printed and illustrated "The Four Georges" of Thackeray, which is issued by the Chautauqua Century Press, Meadville, Pa. These famous papers were never put forth in a more becoming garb than this. From the Knickerbocker Press of G. P. Putnam's Sons comes a reprint of an old-time favorite, Frederika Bremer's "The Home," as translated by Mary Howitt, and marshalled forth in the goodly company of other such representative novels as the Baroness Tautphœus's "The Initials" and Blackmore's "Lorna Doone."

The Frederick A. Stokes Co. send out several important and valuable reprints. One of these is that famous classic, Carlyle's "Sartor Resartus," beautifully bound in a dress fit for the library shelf, and in a form

convenient for the reader's hand. And in Justin McCarthy's "Short History of Our Own Times" this house has produced two very handsome volumes, to which has truthfully been given the title of Artist's Edition; the work is not only handsomely but artistically done. The illustrations, which are numerous and very good, are from the pencil of Joseph M. Gleeson, and the book, always a prime favorite with readers of history, is made doubly attractive by its new dress.

William Root Bliss, whose "Colonial Times on Buzzard's Bay" was one of the literary surprises of last year, has scored another success in a similar study of old times and old manners in "The Old Colony Town, and Other Sketches" (Houghton, Mifflin & Co.). These thirteen brief (all too brief) sketches chiefly deal with Plymouth, Buzzard's Bay, and other historic places along the New England coast; but all of them evince that delightful talent with which Mr. Bliss contrived to bring back to life the ancient worthies of the Cape Cod shore, and re-create for us the colonial stage of action on which they were once so important and resolute figures. The book is delicious reading. In "An Old Master, and Other Political Essays" (Charles Scribner's Sons), Professor Woodrow Wilson does justice to the memory and genius of Adam Smith, whose services to mankind and whose lasting labors can never be over-estimated by the world that is so much better and wiser for his having lived in it. Professor Wilson pays a grateful tribute to this master in political economy, and he adds to his admirable essay four other papers which the student of politics and political economy will find luminous with wise counsel and most bracing to the judgment. And another such writer and student, Albert Bushnell Hart, has given us, in his new book, "Practical Essays on American Government" (Longmans, Green & Co.), eleven papers on topics more immediately contemporaneous in their interest. Mr. Hart treats these topics with much candor and sincerity, discussing the grave questions of the



From "Old Colonial Homes." Lee & Shepard.

THE RED HORSE (WAYSIDE INN), SUDBURY, MASS.

elective franchise, the improvement of rivers and harbors, civil service reform, the functions and duties of the Speaker of the House of Representatives, and other matters of cognate importance, with intelligence and thoroughness.

The author of "How to be Happy though Married" has embodied in his later book, "The Sunny Days of Youth" (Charles Scribner's Sons), a store of wise and gentle philosophy for the "boys and young men," for whose benefit the volume was written. Like the other works of this skilful and kindly writer, this is a book to be read with both pleasure and profit. The author discourses of a variety of things which force themselves on the attention of young men, whether they will or no. The choice of intimates, the selection of books for reading, the care of health, moral and physical courage, work and play, ambition and slothfulness, these and kindred themes engage his graceful pen, and are comprised in a thoroughly good book, whose pages are illustrated with numerous anecdotes which catch the reader's fancy and hold his attention. For the young women, on the other hand, Lida Rose McCabe has written a useful and intelligent work on "The American Girl at College" (Dodd, Mead & Co.). This is a book full of practical and at the same time entertaining information concerning those institutions of learning in our free and happy land that have opened their doors to women. And the Arcadia, or Utopia, of poets' and philosophers' dreams, for which all women and men wait and pray, will be found fitly set forth in A. P. Russell's latest book, "Sub-Cœlum; a Sky-Built Human World" (Houghton, Mifflin & Co.), in which all men and all women are as perfect as the angels, and the Golden Age has come again. "Sub-Cœlum" is another contribution, and a very entertaining one, to the literature which Edward Bellamy's famous book has called into being.



From "To Gipsyland." Copyright, 1893, by The Century Co.

THE SERVANT EVEN OF THE PEASANT WOMAN.

Literary biography and criticism are judiciously mingled in Mr. F. H. Underwood's "Builders of American Literature" (Lee & Shepard). This work is the natural outcome of Mr. Underwood's valuable handbooks of English and American literature, published some twenty years ago. In the present volume the author has confined himself to American

writers who were born previous to 1825, and he has somewhat expanded the biographical portions of the work, and the critical portions have been revised. In a volume now under process of construction he will bring down his succinct and impartial history of American literature to the present time. Thus far, his work is certainly well done.



From "Legend of the White Canoe." G. P. Putnam's Sons.

Historical essay is enriched by the scholarly book, "The Pilgrim in Old England" (Fords, Howard & Hulbert), in which the Rev. Dr. A. H. Bradford has lucidly and graphically set forth the history, present condition, and future prospects of Independent, or Congregational, Churches in England. Incidentally, of course, the work involves that American interest which is interwoven with the early history of the Plymouth Pilgrims; but, for the most part, it is a record of what has since been done in England by those who stayed at home and established the Nonconformist communion. The chapter on the living Independent preachers of England is specially interesting.

The name of Canon George Rawlinson gives weight and authority unquestionable to his "Story of Parthia," which has been added to the series of popular histories known as The Story of the Nations, and published by G. P. Putnam's Sons. The eminent author has availed himself of the profitable labors of the latest explorers, and has brought down to the present day an accurate and vividly written picture of the Parthians, and has told in lucid language the story of that long-vanished people.

Of the few books of poetry which the season has given us, none will more readily find friends and admirers than James Whitcomb Riley's modest little tome, "Poems Here at Home" (The Century Co.). The best verses that the poet has composed in the past ten years appear in this volume, and all who love the gentle muse of Whitcomb Riley will be glad to find here such prime favorites as "Nothin' to Say," "Little Wesley," "The Raggedy Man," "Squire Hawkins's Story," "A Vision of Summer," and other ballads and lyrics that evince the genius of this homely and homelike poet and philosopher. Not unlike them in their choice of themes, albeit very unlike in their construction, are Mrs. Margaret E. Sangster's "On the Road Home Poems" (Harper & Brothers). Mrs. Sangster's verses are deeply suffused with a spirit of true devotion, and, for the most part, are spiritually refined;



From "Deephaven." Houghton, Mifflin & Co.

THE CIRCUS AT DENBY.

but they are all freighted with the traditions that lie very near to the heart of humanity. Friends and neighbors, the intimates of the home, parents and children, will find in these graceful and loving lines much to comfort, cheer, and brighten daily life. In their Cameo Series of poems Roberts Brothers print two striking books of verse. "The Countess Kathleen and Various Legends and Lyrics," by W. B. Yeats, is a collection of unique and highly dramatic verse which has for its inspiration the traditions and legends of Christian Ireland. These modest poems have certainly the merit of marked originality. Some of them, "Father Gilligan" for example, are remarkable for their dramatic terseness and elegance. In the same dainty and artistic series, a volume entitled "Retrospect," by A. Mary F. Robinson (Madame James Darmesteter), will attract attention by its fresh and novel themes and its lyric beauty. "From Sunrise to Sunset" is the title of a handsomely bound and illustrated volume of poems, by Mr. Curtis Guild (Lee & Shepard), whose books of foreign travel have given the world of readers so much pleasure. Most of these verses were originally contributed to the *Knickerbocker Magazine* when that periodical was in its prime, but many of them are of later birth, and their production is due to the inspiration of special occasions.



From "Elizabethan Songs." Little, Brown & Co.

Mr. Curtis Guild's book is one of those specially designed for holiday giving, and from the same publishing house comes a beautiful edition of Coleridge's "Rime of the Ancient Mariner," for which J. Noel Paton has furnished the numerous and artistic drawings, and to which is prefixed a discriminating and critical note by Mr. Francis H. Underwood. From the Frederick A. Stokes Co. we have an elegant edition of Owen Meredith's "Lucile," profusely illustrated with facsimiles of water-color drawings by Thomas McIlvaine, and delicate designs in black and white. Two or three editions of poems by the late Phillips Brooks are published by E. P. Dutton. The poems "O Little Town of Bethlehem" and "Constant Christmas," in their new and beautiful dress, are full of genuine Christmas suggestiveness. Among the year-books, "Helpful Words," selected from the writings of Edward Everett Hale, by Mary B. Merrill (Roberts Brothers), and daintily bound in white and gold, with many charming pictures, should hold a high place. And another good book of the same class is "The Emerson Year Book," from E. P. Dutton & Co., in which judicious selections in prose and verse, from the writings of the wise

man of Concord, are nicely printed. Mrs. Julia C. R. Dorr, in her "Periwinkle" (Lee & Shepard), has given a delicious bit of verse about the wild-wood flower, and Zulma de Lacy Steele has illustrated the volume, an oblong folio, with many and most effective drawings in crayon.

In "Our Colonial Homes" (Lee & Shepard) Samuel Adams Drake has brought together a series of sketches of historic houses and homesteads in New England. Nobody is better qualified for this labor of love than Mr. Drake, and the photographic fidelity of his pen is satisfactorily supplemented by sun-pictures of such famous houses as that of John Hancock, the Pepperells, the Adamses of Quincy, the Minots, and many others here duly celebrated.

Life is incomplete without its good things, and this year's instalment, the tenth of its line, of "Good Things from Life," issued by the Frederick A. Stokes Co., is not one whit behind its predecessors in delicate wit and humor and genuinely artistic illustration. The men whose pencils have made *Life* famous are seen here at their best.

Marie Corelli, whose novels have the rare distinction of Queen Victoria's approval and reading, in her "Barabbas, a Dream of the World's Tragedy" (J. B. Lippincott Co.), takes a new and realistic view of that wonderful story of the ages. Like her "The Soul of Lilith," this work is mystical and yet full of the most vivid realism. Her version of Pilate's conduct in the condemnation of Christ is certainly original. A religious or altruistic pensiveness pervades "What Necessity Knows," a novel by L. Dougall (Longmans, Green & Co.), the scene of which is laid in the Province of Quebec, during the Second Adventist excitement of 1843, and an expectation of "the immediate coming of the Lord" is one of the sections of the panorama unfolded in this highly pictorial tale. Hungarian literature is laid under contribution by Emma M. Phelps, who, in her translation of "Seraph," one of Sacher-Masoch's novels, has given us an intense and tragical romance of the rude, hard, social life of Hungary. Seraph is the hero, not heroine, of this moving tale; published by the George M. Allen Co. Equally alien to our Anglo-Saxon habits and thought is the Norwegian drama of "Pastor Sang," translated from Bjornson's "Over Ævne." This, too, has a religious undercurrent running through it, and the intensity of Bjornson's nature throbs in every scene of the drama, which is translated by William Wilson and published by Longmans, Green & Co. The multitudinous admirers of Thomas Bailey Aldrich's literary work will be very glad to get this daintily printed and bound volume from his pen, "An Old Town by the Sea" (Houghton, Mifflin & Co.). It is a sheaf of reminiscences and memories of that old town of Portsmouth which has been in a measure glorified by the touch of Aldrich's magic pen. It is a group of sketches from New England history, told with the charm of genius. In the same vein, but with no pretension to historical accuracy, are two of Sarah Orne Jewett's delightful books. "Deephaven" is already such a prime favorite that, in its new and brave array of illustrations and handsome print, it will have a yet wider circle of friends than ever. "Deephaven" is one of the pioneers of a literature



From "The Bow of Orange Ribbon."—Dodd, Mead & Co.



From "Some Artists at the Fair." Copyright, 1893, by Charles Scribner's Sons.

CENTRAL PORTION, MacMONNIE'S FOUNTAIN—EFFECT OF ELECTRIC LIGHT.

that has since been cultivated by others with assiduity and applause. The other volume, "A Native of Winby," takes its title from its initial sketch, one of those bits of bright humor and subtle philosophy which find place in this bundle of tales, nine in number, published by Houghton, Mifflin & Co. Harriet Martineau's story, full of the folk-lore of the North, "Feats on the Fiord," is issued this season in a new and attractive form by the Joseph Knight Co. This ancient favorite is generously illustrated and otherwise beautified. J. H. Pearce's "Drolls from Shadowland" (Macmillan & Co.) is a pretty little volume of weird tales, some of them from the west of England, and all of them tragical. "Yanko the Musician, and Other Tales" (Little, Brown & Co.), from the Polish of Henry Sienkiewicz, is another sad book. The stories are five in number, and they are all written with a certain intensity and tragic rush that quite takes one's breath away. They are strangely fascinating—like Polish music. Tolstoi's "Anna Karénina" has risen to the dignity of a classic, and Thomas Y. Crowell & Co. have just put it forth in one of their best library editions of standard works, illustrated by Paul Frenzeny and otherwise appropriately dressed. Rider Haggard's latest tale of mystery and terror, "Montezuma's Daughter" (Longmans, Green & Co.), is full of the magnificence of the Aztec reign, and is quite as romantic and unbelievable as the most fantastic of his earlier creations. An equally mystic tale, too, is Cecil Harley's "Shadow of a Song" (The George M. Allen Co.). It is a story of hypnotism, cleverly and brightly told, and very uneven in its literary merit; some parts of it are astonishingly strong, and others are correspondingly commonplace. In her "Parables from Nature" (George P. Putnam's Sons), Mrs. Alfred Gatty maintains the same sweet and tender strain which she adopted in that charming book, "Aunt Judy's Tales." This work, which is in two neat volumes, is plentifully illustrated by the delicious drawings of Paul de Longpré, an artist of delicate and nimble fancy and facile pencil.

A new and cheaper edition appears of Edmund H. Garrett's "Elizabethan Songs in Honour of Love and Beautie" (Little, Brown & Co.), with Andrew Lang's sympathetic and loving introduction. Strictly speaking, these are not all Elizabethan, for they begin with John Haryngton, who was born in 1634, and end with Waller, who died in 1686; but the age was Elizabethan for all that, and in this beautiful vellum-covered and artistically printed book one finds all the famous love-songs of that wonderful period. Another and very unlike collection is "The World's Best Hymns," from the same house—an exceedingly well-chosen group of religious lyrics, selected and arranged by Louis K. Harlow, whose artistic pencil has touched these pages to illuminate them. Mr. Harlow put forth a similar volume of selections last year; to them he has added several others, and the result is an altogether admirable book, catholic in its scope, and clearly the work of an impartial observer of the world's choices. Poetry done into an alien prose is suggestive of a most difficult task, and yet Sir Edward Sullivan has accomplished this labor with a good measure of success in his attempt to put Dante's "Inferno" into smooth English prose. The translator has adopted Dante's own title, "The Comedy," and has endeavored to give to the work that exalted poetic form which existed in the original, while he has also preserved, so far as possible, the meaning of the Italian text. It is published by Elliot Stock, London, and



From "Parables from Nature."—G. P Putnam's Sons.

the first book only has yet appeared. The others will be awaited with interest.

Among recent books of verse, William Trumbull's "The Legend of the White Canoe" (G. P. Putnam's Sons) is a worthy attempt to preserve in poetic form some of the folk-lore of the aborigines of our land. The book is beautifully printed and illustrated. Very beautiful, too, is Kate Raworth Holmes's



From "Tales from Shakespeare." J. B. Lippincott Co.

"Pictures from Nature and Life" (A. C. McClurg & Co.), to which Helen E. Stevenson has added some choice adornments with her graceful pencil. The longest poem in the book, "One Fair Day," is a pretty narrative of foreign travel. John Alleyne Macnab, whose "Song of the Passaic" will be remembered with pleasure by many, has given us this year "The Legend of a Lake," a melodious bit of verse, which is illustrated by Edgar M. Bacon and published by the George M. Allen Co. From the same house come three bright and clever skits of verse, "The Song of the Sandwich," by Ella Wheeler Wilcox; "Pen and Inklings," by Oliver Herford, and "In Cupid's Name," this last being a selection of amorous ditties taken from many poets by Frank Chaffee.

Several notable additions are made to the store of knowledge which we have of the early beginning of things in the New World, in the season's new books. One of the most important is Henry Powell's edition of Esquemeling's famous work, "The Buccaneers of America," wherein were set forth, as we all remember, accounts of "the most remarkable assaults committed of late years upon the coasts of the West Indies by the Buccaneers of Jamaica and Tortuga (both English and French)." John Esquemeling, as they know who recall with a thrill of fearful joy the "Pirate's Own Book" of their boyhood, was present at those tragedies, being himself one of the buccaneers. This book was first done into English in 1684, and to it is now added the scarce Fourth Part, which contains Basil Ringrose's account, printed one year later, of the "Dangerous Voyage and Bold Attempts of Captain Bartholomew Sharp and Others." This work is a noble tome, a classic in its way, and is imported by Charles Scribner's Sons, with all the original and unique portraits and maps.

Discoursing of people and things two centuries ago is Alice Morse Earle's "Customs and Fashions in Old New England" (Charles Scribner's Sons), a book which may have been suggested by the work required in preparing this accomplished author's "The Sabbath in Puritan New England." Like that delightful and widely appreciated book, this deals truthfully but not unkindly with the heroic age when the children of the Puritans were born into a chill atmosphere, and Puritan

old men were buried with all the gloom that could be induced to gather over "the house prepared for all the living." In this work the author begins with the birth in the household and ends with "Funeral and Burial Customs," thus carrying her subject from the cradle to the grave. But on the way there is a plenty of material gathered to divert and instruct the reader concerning the ways and manners, the private and public life, and the hopes and aims of the early settlers of New England. In Mrs. Earle's book are quoted some of the letters of Margaret Winthrop to her husband, the Governor. And very delightful are those missives as we find them in "Some Old Puritan Love Letters," written by John and Margaret Winthrop between 1618 and 1638, and now edited by the Rev. Joseph Twichell, of Hartford, published by Dodd, Mead & Co. This "lovinge and obedient wife" and "faithfull husband" exemplify in their intimate letters the truth of Mrs. Earle's remark that Puritan husbands and wives were happy in their marriages, though their love was shy, almost sombre, "and flowered out of sight, like the fern." In any case, these letters are not only full of pleasant pictures of that far-off life, but full of sweetness and light. In the same historical alcove do we find "Thomas Hazard, Son of Rob't, call'd College Tom, a Study of Life in Narragansett in the XVIIth Century," by Caroline Hazard (Houghton, Mifflin & Co.). College Tom has been worthily celebrated and judiciously edited here by one of his own lineal descendants, in a portly and handsome volume. She has utilized journals, letters, account-books, and other available material in such a way as to recall for us not only the figure of the redoubtable Thomas but the men and the manners of his time. The book is a distinctly valuable contribution to American social history, giving us, as it does, vivid glimpses of life in Rhode Island and Connecticut in old colonial times.

John Addington Symonds's monumental and learned work on Italian art and literature has been slightly abridged by his friend and companion in travel, Lieut.-Colonel Alfred Pearson, with the concurrence of Mrs. Symonds, and now appears in one elegantly printed volume as "A Short History of the Renaissance in Italy." We may be sure that the task has been a labor of love, and that the lamented author of the standard work on that period of Italian history which we call the Renaissance could not have failed, had he lived, to approve the completeness and fulness of the work of Colonel Pearson. A fine portrait of Mr. Symonds forms the frontispiece of the book, which is imported by the Scribners. The Renaissance garden forms the alluring topic of Charles A. Platt's "Italian Gardens" (Harper & Brothers), a book of rare delights, composed with good taste and illustrated with artful skill. These are fascinating glimpses of the most famous gardens of southern Europe, which, of course, means the most famous of the world, although the *entourage* of Rome and Florence only are explored for these beauties of art and nature.

Italy, the home of Aldus, naturally cuts a considerable figure in Alfred W. Pollard's latest contribution to the series of six which he has edited, and known as "Books about Books." These are "The Great Book Collectors," by Charles I. and Mary Augusta Elton; "Book Plates," by W. J. Hardy; "Books in Manuscript," by Falconer Madan; "Early Printed Books," by E. Gordon Duff; "Early Illustrated Books," by Alfred W. Pollard; and "Book Bindings," by Herbert P. Horne. Of these the sixth is yet to be published, and the fifth is the latest to appear. Mr. Pollard writes with the enthusiasm of the bibliophile and the accuracy of the conscientious historian. Incidentally, of course, much social and political history is suggested by these pages, relating, as they do, to the art of illustration, rubrication and printing in the fifteenth and sixteenth centuries; but specialists, as well as students of social progress, are interested in this painstaking review of the golden age of printing and the genesis of book illustration. The book, as it should be, is a perfect example of typography, and is adorned with rubrications and fac-similes of the earliest examples of high art in printing. It is imported by the Scribners. In the same line of art and

industry is William Morris's "Arts and Crafts Essays," by members of the Arts and Crafts Exhibition Society, London (Charles Scribner's Sons, importers), to which William Morris has prefixed a good-tempered and philosophic introduction, in which, although he gently raps the impressionists for their derision of mere beauty, he discusses the general topic of decorative art with catholicity. The contributors to the work discuss every known branch of the liberal arts—textiles, fictiles, metal-work, furniture, glass, carving, lace, and so on; and these essays from the pens of such eminent experts as Walter Crane, Madox Brown, May and William Morris, Stephen Webb, and their like, say "the last word" on the topics under review. American pottery and its kin are exhaustively treated in Edwin A. Barber's "The Pottery and Porcelain of the United States" (G. P. Putnam's Sons), a work which has evidently been prepared with unusual care and patience of research. Logically beginning with some account of processes and the meaning of technical terms, the author gives a succinct and highly interesting account of the early potteries of the American colonies and states, and then turns to the later manufactories, whose products have given the American name so much fame and credit among the nations by their good art and excellence of design. The book is profusely and handsomely illustrated, and will always be a *vade-mecum* for the collector as well as of great value to the historian and sociologist.



From "Phillips Brooks's Addresses." Charles E. Brown & Co.

PHILLIPS BROOKS.

The Scribners have published a new and comparatively inexpensive edition of their "Cyclopedia of Music and Musicians," that treasure-house of facts for the student of musical history, which is the monumental work of John D. Champlin, Jr., and William F. Apthorp. This later concession to the increasing popularity of the book is a three-volume edition in which the entire original work is reproduced, excepting the full-page etched portraits and the decorated parchment binding. In all other respects the work, the most exhaustive in the English language, remains intact in its fulness and typographical attractiveness.

The literature of the World's Columbian Fair has hardly begun to take permanent form, but this deliciously written and illustrated book, "Some Artists at the Fair" (Charles Scribner's Sons), has not only the charm of novelty, but the lasting value of recorded opinions of such competent critics and observers as F. Hopkinson Smith, Will H. Low, Hamilton Gibson, J. A. Mitchell, and others whose pencils have illuminated what their pens have written. It is a volume in which many artists of many points of view have given their most vivid impressions of the White City and its palaces.

They who would fain "witch the world with noble horsemanship" may now go to Xenophon in their own vernacular for les-

sons. "The Art of Horsemanship," translated from the Greek of him who conducted the retreat of the Ten Thousand and wrote the story of the same, by Morris Morgan, of Harvard University, is published by Little, Brown & Co. To this delightfully antique work, which has never yet been improved upon in its own field, Professor Morgan has added many useful notes of his own, some further "points" from the Greeks, and a few choice and valuable illustrations from those who took the horse for the subject in sculpture. The capital papers of Colonel T. A. Dodge, U. S. A., lately printed in *Harper's Magazine*, have just been issued in a very handsome and substantial volume by the Harpers, with the title "Riders of Many Lands." The gallant colonel might as well have said that his book introduces riders of *all* lands. Certainly, it is difficult to call to mind any rider of any race who does not find himself here described, with all the peculiarities that differentiate him from his brother on horseback. The collection is one of rare value and most entertaining quality.

"Politics in a Democracy" is an essay by Daniel G. Thompson (Longmans, Green & Co.), in which the author takes a somewhat pessimistic view of politics as now regarded (and disregarded) in our free and happy land. He deplores the neglect of public affairs by our citizens, so much lamented by all political observers except those who manage "the machine." His book should be read by those who continually say "All's well."

Among other recent books of travel, Clara Erskine Clement's handsome and profusely illustrated work on Venice, "The Queen of the Adriatic," deserves honorable mention for the rare good taste and artistic skill with which it has been composed and arranged. The sub-title of the book (published by Estes & Lauriat) is "Venice, Mediæval and Modern," and the author, than whom few are better skilled for the grateful task which she has undertaken, has managed to combine the ancient and the modern, the real, the historical, and ideal, in a deft and charming manner. South-European atmosphere and sunshine gleam also in the bright pages of Thomas A. Janvier's "An Embassy to Provence" (The Century Co.), to which Mistral's portrait furnishes a fitting frontispiece, and in which



From "The Art of Horsemanship." Little, Brown & Co.

the *riant* humor and artistic fancy of the author have agreeable play, to the great delight of the reader. This is a charming skit, and as a bit of poetic travel-sketch and close observation of man and nature, this modest book is worthy of generous praise. The "Thumb-Nail Sketches" of another artist, George Wharton Edwards, from the same publishing house, are also to be commended to the lover of the picturesque as pleasant reading, for their unaffected and spontaneous humor, as well as for their stereoscopic art-effects, so to speak. Most of Mr. Edwards's sketches are Dutch; all of them are graphic, and are suggestive of the Dutchmen, Teniers and Cuyp, for example. Another book of foreign sketches, clever and luminous with skilful art, is Elizabeth Robins Pennell's "To Gipsyland" (The Century Co.), which begins its journey in the suburbs of staid old Philadelphia and ends it in the ancient fastnesses of Transylvanian and Roumanian Gipsyland. Mrs. Pennell is a kinswoman of Charles Godfrey Leland, and rightfully comes by her love for the Romany and their manners, customs, language, music, and traditions. She fell in love with gipsy life as she found it in prosaic Camden, New Jersey; she enjoyed its fullest romance in Hungary and under the sunny skies of eastern Europe. Joseph Pennell has handsomely illustrated this enjoyable book.



From "Montezuma's Daughters." Longmans, Green & Co.

"THEN HE DREW, AND WE FELL TO IT DESPERATELY."

Here are three important and fascinating books of travel, adventure, and hardship in Africa; indeed, the worth of these can hardly be exaggerated. Frederick Courtney Selous, that "mighty hunter before the Lord," wears the honors of the Nimrod of Africa laid

down when Gordon Cumming went upon the retired list. In his "Travel and Adventure in Southeast Africa" (imported by Charles Scribner's Sons) he has set forth in the most entertaining way his happenings during the last eleven years spent by him, with particular reference to the colonization of Mashonaland and the exploration of the gold-producing regions of Southeast Africa. This is the record of eleven strenuous years of wandering and hunting. Mr. Selous has had thrilling and blood-curdling experiences not only with savages and man-hunters, but with elephants, hippopotami, lions, tigers, rhinoceroses, leopards, and giraffes, not to mention such small game as hyenas, koodoo bulls, and their like. His wonderful and thrilling story is here told without boastfulness, and with such a fund of humor and an absence of mere posing that every one of his five hundred pages is fascinating to the very last. No such narrative of personal adventure in Africa has been told since Dr. Livingstone and Stanley gave the world their wondrous experiences. Right on the track of Selous comes Theodore Bent, who, in a new edition of his "Ruined Cities of Mashonaland" (Longmans, Green & Co.), tells the story of his adventures as an explorer and excavator of the mysterious ruins that lie desolate in the heart of Southeast Africa. No new light is shed on this ethnological puzzle, but whether these forsaken cities were built by Phœnicians, Egyptians, or some other long-vanished race, there is no disputing the readable quality and good-natured philosophy of Mr. Bent's delightful book. A new and abridged edition of Father Joseph Ohrwalder's narrative of his terrible experience in the clutches of the False Prophet of the Soudan (imported by Charles Scribner's Sons) is edited by Major Wingate and illustrated by Walter Horsley. Only one man could have written such a book. His "Ten Years' Captivity" gives the only authentic account of life in the Mahdist camps, the fall and sacking of Khartoum, and the death of Gordon, its heroic defender. A more thrilling tale could not be imagined; it is stranger than fiction, and it is not surprising that this title-page shows that the work is now in its tenth edition.



From "Helpful Words."—Roberts Brothers.

"Where Three Empires Meet" is the alluring title of another new book of travel (Longmans, Green & Co.), which brings to the reader views of countries and men and manners of which the world has heretofore known next to nothing. The author, F. F. Knight, very thoroughly explored the region where China, Russia, and British India corner upon the elevated plateaux on which lie the historic countries that dominate "the roof of the world." Kashmir, Western Tibet, Gilgit, and the land of the Pamir are the field of his survey, with their curious religious and social customs, and their gorgeous palaces and lamaseries. In this remarkable book one finds the details of one of the most entertaining and novel journeys undertaken in modern times. Of other books of travel, a handsome and luxurious edition of Frederick Diodati Thompson's "In the Track of the Sun" (D. Appleton & Co.) deserves special mention for its elegance of dress and its lucid narration. The author-traveller went around the world in the natural way—following the sun ever westward and taking in the human race from western America to old India—the

Chinese, Japanese, Ceylonese, Egyptians, and so on, into the antiquities and modernities of Europe. His book is a bright and clever study of just such sights and scenes as would attract the attention of an intelligent globe-trotter. Another bright American, Peter J. Hamilton, has given us, in his "Rambles in Historic Lands" (G. P. Putnam's Sons), a picturesque and instructive story of foreign travel. This is an unpretentious but informing and interesting book. In "Studies of Travel" (G. P. Putnam's Sons), Florence Freeman has brought together, in two small volumes, the papers which her father, the late Edward A. Freeman, wrote for sundry English periodicals and journals during his leisurely tours in Italy and Greece. Mr. Freeman did not greatly affect the regions haunted of tourists and sight-seers. His observations relate rather to those historic spots which bear the names of Marathon, Mykênê, Eleusis, Arezzo, Assisi, and other places famed in story but forgotten by the globe-trotters. These papers are delightful historical studies in ancient lands.

In the New World the manners and customs, habits, and domestic life of the Eskimos engage the attention of a learned and sympathetic observer. Dr. Fridtjof Nansen's "Eskimo Life" (Longmans, Green & Co.) has been translated into English by William Archer, and we are given the best account of that fast-fading people now extant. Hans Egede, Crantz, and other early writers and explorers have done something to make us acquainted with these curious and interesting folk, but Dr. Nansen, who spent a year among them, living with them and learning their language and their ways, has made the only exhaustive study of a race that will soon pass from the land of the living. And a similar grateful duty has been performed for the races, forgotten or passing, that have inhabited "The Land of the Poco Tiempo" (Charles Scribner's Sons). In this bright and breezy book Mr. Charles F. Lummis, who is final authority on the matters here set forth, treats of the Pueblo Indians, the Cliff Dwellers, the red outlaws of New Mexico and Arizona, and of the remains of the forgotten cities of Cibola. It is a lively narrative that Mr. Lummis gives us, but the personal adventure and experience are judiciously mingled with much novel information.

"Phillips Brooks's Addresses," a new and enlarged edition, is the title of a choicely printed and bound book (Charles E. Brown & Co.), containing six of the most notable of the public discourses of the eminent and greatly loved preacher and teacher. The address on "Abraham Lincoln" and that to business men are among the best known of the group. The Rev. Julius H. Ward has written a fitting introduction to the work.

Among the pretty and alluring small books that suggest the season of book-giving, W. D. Howells's graceful little comedy of "Evening Dress," printed in Harper's Black and White Series, will attract many admirers by



From "The History of a Bearskin." Dodd, Mead & Co.

SUITORS WERE NOT LACKING.



From "John Holden, Unionist." Price-McGill Co.

"WELL DONE, SIR!"

the dainty appearance which so fitly introduces a bit of equally dainty literary work. "Miniatures from Balzac's Masterpieces" (D. Appleton & Co.), translated and compiled by Samuel Palmer Griffin and Frederick T. Hill, is another charming *morceau* that will allure many to absorb in "broken doses" the shrewd wit and philosophy of the master. And in "Short Stories," printed in Harper's Distaff Series, one finds five bright and thoroughly artistic sketches by Mrs. Elizabeth Stoddard, Miss Caroline Chesebro, Miss Margaret Crosby, Annie Trumbull Slosson, and Mrs. Burton Harrison—all among the cleverest of short-story writers.

"The Country School in New England" is the subject of the graceful pen and the faithful camera of Mr. Clifton Johnson. In this nicely printed square quarto the author has sketched with fidelity, and yet with some raciness, the scenes of school-life that old-fashioned New England knew, and later days have not yet forgotten or lost sight of. The pen pictures are accurate, and the photogravures from nature give to the story a certain realism that will delight the reader. The book is published by D. Appleton & Co.

Gorgeous in its dress of gold and crimson is another edition of Blackmore's masterpiece, "Lorna Doone," put forth by Porter & Coates, of Philadelphia. This is a luxurious book, in two volumes, enriched with many outdoor views in photogravure and well-drawn figure pieces. In a dress equally handsome and artistic, Macmillan & Co. have published a holiday edition of William Winter's altogether admirable "Shakespeare's England," a book which will always be "in season," but which, with its delicious aroma of Merrie England, its delicate fancies, and its perfect literary style, appears just now to have more of the true flavor of Christmas than many another deliberately dedicated to the time. The illustrations are numerous and very good.

Ridpath's "History of the United States," a work of great skill and prepared with infinite painstaking, has been honored with a Columbian edition by the United States History Co. This book, which now appears in a portly quarto of nearly eight hundred pages, was



From "Songs from Tennyson." Joseph Knight Co.

THE MERMAID.

originally brought out during the centennial of the republic. Since that time it has been revised and added to, bringing its record down to the last year of President Harrison's administration, and thereby including the results of the last decennial census of the United States.

Whatever difference there may be among men as to the worth and expediency of the financial theories of Governor William McKinley, there is none as to his ability, none as to his absolute sincerity, and this portly volume, "Speeches and Addresses of William McKinley" (D. Appleton & Co.), will command the interest and respect of many readers here and abroad. These addresses have been collected and revised under the eye of Governor McKinley; they discourse of some of the most important questions of American politics, and they include not a few occasional speeches which are directed to other topics. Of these latter, addresses relating to the careers of Grant, Garfield, Logan, and other eminent persons, public schools, federal elections, etc., will be found worthy of careful study.

"A History of English Dress, from the Saxon Period to the Present Day," by Georgiana Hill (G. P. Putnam's Sons), published in two ample volumes, is a valuable and interesting contribution to the social history of the race. This is not so much an account of the development of the various articles of wearing apparel as it is a panoramic view of the rise, "decline and fall-off" of the modes and fashions of various periods in history. Incidentally, of course, much that relates to the political and social conditions of the successive eras under review is embodied in the work. The book is beautifully illustrated.



From "Aurelian." Estes & Lauriat.

THE TIBER AND THE CASTLE OF ST. ANGELO.



From "Margaret Davis, Tutor." T. Y. Crowell & Co.

"SHE WENT FLYING AFTER HIM, DOWN THE LONG DRIVE AND OUT INTO THE ROAD."



From "A Little Queen of Hearts."—F. A. Stokes Co.

HOLIDAY BOOKS FOR YOUNG PEOPLE.

BY WILLIAM O. STODDARD.

FROM whatever point of view a thoughtful mind may choose to regard American institutions, the greatest of them all, beyond a doubt, is the rising generation. A pretty good idea of what the country is, and is going to be, may be gathered by inspecting the amount and variety of literature required and consumed by our young people. It was not so in former days; but what are we to understand of a lot of boys and girls, and of mere children, for whom this array of books will be spread out upon the holiday counters of the booksellers? Never mind the periodicals provided for all the year round, but open some of these volumes, one at a time, and find out what is in them, added to the supply already on hand, for that must not be forgotten.

Here now are three, well bound, well printed, from the pen of that exceedingly popular and industrious delver into history, G. A. Henty. His books make the young people who read them hungry to know more about the world they live in, while giving them good stories, with points for future studies. This book, "Through the Sikh War," is "a tale of the Conquest of the Punjaub." Do you know where that is? Probably not, but look at the map it begins with, and then at the illustrations, and you will have the geography, and with it the arms, dress, and some of the scenery of the story. It was written for English readers, supposed to be more or less familiar with English-Indian matters; but to American boys, whose first idea connected with the word "Indian" contains a wigwam and a tomahawk, it will present a long panorama of fresh fighting-pictures, seen through a window opening toward the Orient.

It is a long march westward from the Punjaub to France, but the next of Mr. Henty's books is "St. Bartholomew's Eve," with another map and good illustrations. It is a tale of the Huguenot wars, which resulted in sending so many excellent Frenchmen and Frenchwomen to America. The story is one long campaign, full of plots and surprises, sharp skirmishes and hard-fought battles. It is also full of the sympathetic interest aroused



From "The White Conquerors." Copyright, 1893, by Charles Scribner's Sons.

"SANDOVAL PULLED UP HIS HEAD."

by the sacrifices and sufferings, for freedom's sake and conscience' sake, of brave men and devoted women, boys and girls.

Very different in character as in scenery are "the adventures of a young Englishman in the service of Charles XII. of Sweden," as related in "A Jacobite Exile," by the same author. Of Mr. Henty's three stories, this is perhaps the best told. Again, the march of the narrative must be followed by the aid of the frontispiece map provided, and it is all very campaignish. It is mount and ride to camp and field all the while, with very much such swords as we are armed with nowadays, but with the queer, clumsy fire-arms, large and small, with which men fought, at close quarters, in the wars of the great Swede. It is a good book with which to begin to know something about the formation of modern Europe, for this began in the campaigns of Charles XII. All three of these books are published by Charles Scribner's Sons.

Not at all historical, but very boyish indeed, is "Jack Hall, or, The School Days of an American Boy," by Robert Grant. The author has a racy style peculiarly his own, and he relates school-day performances which occurred in the Utopia School, rather than anywhere else, but the actors are genuine boys. That is, there are teachers and the like, but the interest of the story is not in them. It leads right on into "Jack in the Bush," where some of the same fellows go to a different school and take all sorts of good lessons. They have good times, too, in making rough acquaintanceship with woods, hills, lakes, fishing, hunting, and in the thousand and one adventures of a hearty lot and healthy, escaped from books into a summer vacation.

These two volumes are from Charles Scribner's Sons, and the same house offers "The Wreck of the Golden Fleece," by Robert

Leighton. It is "the story of a North Sea fisher boy," but it is more, for the youthful hero of the tale leads the reader through a remarkable series of adventures on land as well as at sea, and introduces him to a number of striking characters. Some of the scenes are extremely thrilling, and one is compelled to recall his geography—if young readers really cared much for anything but the good story.

Some of the more sceptical, not to say impertinent, of our historical scholars, of late years, have been treating Christopher Columbus very badly. Gordon Stables, however, in "Westward with Columbus," published by Scribners, has kindly reproduced the old, familiar, and much-prized romantic ideal of the man who discovered the New World, no matter who else discovered it. Boy and man, soldier and sailor, wild dreamer and daring adventurer, here is the right kind of Columbus to sail with, and young people will not care to be introduced to any other—not for years and years, and then they will prefer the one they used to know.

"The Making of Virginia and the Middle Colonies" is a *multum in parvo*. It belongs to the series by Samuel Adams Drake, published by Charles Scribner's Sons. The reproductions of old maps and pictures, the portraits of men and women, white and red, the later maps and views, are admirably illustrative of the closely condensed historical and biographical text. It is an exceedingly valuable book for the young, without being altogether a young people's book, for all the older students of American history, and many who do not pretend to study, will find it a handy book of many references.

The same publishers have prepared a good time for the regiments of boys and girls who admire Kirk Munroe, for they have printed his "White Conquerors," and this is a story that marches with Hernando Cortes, from the sea to the heart of Mexico. There never was a wilder romance of adventure than that, and



From Harper's Young People.

Copyright, 1893, by Harper & Brothers.

the author compels his readers to enter into the spirit of it with him. The warlike tribes, pitted against each other by the sagacious conqueror, their character, customs, and even their religion, are depicted with a great deal of fidelity.

"At Mount Desert," by Mildred Fairfax, is in many respects a peculiarly attractive book. A defect of many stories is that they almost leave out the scenery, but it is not so in this instance. The tale itself is deeply interesting, with its young man gone astray, its good-angel sister, and its fortune lost and plotted for, but the writer is evidently in love with all the scenic effects of sea and sky and land along the rugged Maine coast, and at Mount Desert. There would be almost too much word-painting if it were not for the admirable half-tone photographic views which serve as illustrations. They become part of the narrative, and give it a realism not otherwise attainable. (Congregational Sunday-school and



From "My Dark Companions." Copyright, 1893, by Charles Scribner's Sons.

"HE LIFTED THE WOMAN AND HER BASKET AND TROTTED AWAY."



From "Polly Oliver's Problem." Houghton, Mifflin & Co.

"IT IS SOME OF THE STUDENTS."

Publishing Society.) There are pages in history which are almost too thrillingly interesting, and pictures which cannot safely be painted with close accuracy. It is a question whether or not Emily Weaver, in "Prince Rupert's Namesake" (Cong. S. S. and Pub. Society), has succeeded in sufficiently toning down for young readers the strong features of the Restoration, the reign of Charles II., the Plague, and the Great Fire in London. The sympathy of the story begins with the royalist side, and leads on into the Puritan camp, or rather pulpit. The tale is well told, besides conveying deep, sound lessons of religion and of life. "The Twentieth Door," by Rev. Charles Sheldon, is a success, worthy of strong approval, in a very difficult field, where many have failed. It is a straightforward story, in which the homely incidents of everyday life, the realism of temptation, trial, failure, or overcoming, are so drawn that the hero, in his daily wrestling with obstacles, becomes a friend with whom the reader hopes and fears. Paul Sidney is hardly an imaginary character, however, for such work as his is doing all the while. How it was done by him is well worth reading by young fellows with the world before them. (Cong. S. S. and Pub. Society.) From the same house comes another and a much younger book. There is a democracy in boyhood, and Fannie E. Newberry has appealed to it in "Comrades." The real hero, necessarily, is not Bert, the son of a prosperous physician, except in his crossing the social gulf so honestly, to make a friend and comrade of Jack Gurney the bootblack. After that is done, Jack has his troubles, and some of them are pretty sharp, but his experience in hospital, with a broken leg, was less severe than that which came upon him when he seemed, for a time, to be a very ungrateful thief. Indeed, it required the aid of a crack militia regiment, in their summer camp, to bring the young comrades together, after the lost diamond ring was found.

Something was lacking in the provision of literature for young Americans until Hezekiah Butterworth undertook to paint for them the boy-life of George Washington. "The Boys of Greenway Court" (D. Appleton & Co.) is an exceedingly well-made volume, including its illustrations of the most picturesque era in the stirring history of the old Virginia colony. The baronial style and dignity of high-bred planters; the hunting scenes; the Braddock campaign; the war for American Independence, and the part taken by "the boys" therein, furnish materials for thoroughly enjoyable reading. "John Boyd's Adventures" (D. Appleton & Co.) are vividly

related by Thomas W. Knox. A very complete idea of the story told in this handsome and well-illustrated volume is to be obtained from the sub-title itself. John Boyd was a Connecticut boy who determined to be a sailor. He shipped, at New York, on a merchantman, only to be shortly caught by a press-gang and transferred to a British man-of-war. After that his experiences are truly remarkable, for he became not only a privateersman but something of a pirate, and a slave among the Algerians, besides learning much about the African slave-trade and the sea-serpent.

Another splendid volume is added to the Boy Travellers Series by Thomas W. Knox (Harper & Brothers). This, in his peculiarly spirited and interesting way, guides the happy and inquisitive tourists through places where other young people will be glad enough to go with them. Beginning at Venice, and zigzagging to Genoa by way of Como and Milan, they investigate Italy down to the very toe, at Messina. Exploring the eastern coast of Sicily, they sail from Malta to Sardinia and back to Genoa. Sailing westward again, touching at a few points on the coast, they reach over to Barcelona and learn something of Spain, finishing very appropriately at Gibraltar. There is a map, but that is only a frontispiece, followed by no less than five hundred and forty-four illustrations. The author has been over the entire field in person, and has now performed his guide duties admirably well, telling his young friends the legends and answering their questions all the way.

If Mr. Henry M. Stanley had changed the name of "My Dark Companions" (Charles Scribner's Sons) to "Folk Lore of the Under World," another idea might be given of the strong, almost weird, fascination of these African myths and legends. Told by wild black warriors, sitting around forest campfires, and now re-told with singular narrative power and skill, there is a great deal more than mere amusement in them. The book may be said to begin with the African substitute for Genesis, and this has a permanent value of its own. Intensely interesting, also, are the vivid personations of animals, wild and tame, as if their habits of thought had been read or translated by the Uganda spearmen. There are nineteen of the legends, "the choicest and most curious of those that were related to me during seventeen years, and which have not hitherto been published," says the writer. The illustrations are of a high order of art-merit and admirably in keeping with the text.



From "The True Story Book" Longmans, Green & Co

Kirk Munroe made a very successful search for stories among the Florida reefs and everglades. "The Coral Ship" (G. P. Putnam's Sons) is a sea and coast story, with touches of smuggling, wrecks, Indians, and desert-island adventures. Some boys will say it is the best story he has told yet. "Polly Oliver's Problem,"



From "The Coral Ship" G. P. Putnam's Sons.

"NOW IT IS ONLY A FEW FEET AWAY."

by Kate Douglas Wiggin (Houghton, Mifflin & Co.), is in every way a story for girls. It is almost a matter of course, therefore, that a part of it has to be told in such sprightly, curious, never-meant-to-be-printed letters, as only girls ever write. But Polly and the rest had more than one problem among them, as readers of their sayings and doings will discover. From G. P. Putnam's Sons comes "More English Fairy Tales," collected and edited by Joseph Jacob, and well illustrated by John D. Batten. The giant and dragon, elf and fairy lore of England is distinct in character from that of any other land. This volume contains a number of quaint, curious, and very entertaining additions to the list of those already captured or reported for preservation. All are new to boy and girl readers, and their elders will be glad of the copious notes and references, while regretting that the author has herewith finished his fairy hunt, almost asserting that there are no more to find. "The Light Princess" (G. P. Putnam's Sons) is a collection of the charming fairy tales of George Macdonald. It will be gladly welcomed by his host of admirers, but it will, after all, owe a great deal to the exceedingly graceful illustrations by Maud Humphrey. As if not satisfied that they had otherwise done enough for the imaginations of American young people, the same publishers offer a handsomely printed and liberally illustrated edition of "The Little Mermaid, and Other Tales," by Hans Christian Andersen, himself a kind of wizard who sat away up North and spun and twisted and wove the most remarkable of all weird webs of story-telling.

The bound volumes of "Harper's Young People" (Harper & Brothers) are of themselves a good library of reading for the young. The appearance of the fourteenth volume, ending with the November number for 1893, almost compels a bit of moralizing,



From ' Twenty Little Maidens " J. B. Lippincott Co.

RUTH.

since the existence of the periodicals of which this is a type belongs to this latter day. Their advent forced an advance all along the line, and an entire generation of boys and girls has been provided with a higher order of literature. With reference to the fate of "The Young People's" fourteenth volume in any household, however, one of our city librarians may be quoted: "This kind of book, sir, requires to be strongly bound, or it won't last. Tisn't a shelf book." "Mother Goose of '93" (Joseph Knight Co.) is a very elegantly pre-

sented collection of photogravures of children, from original photographs, by Mrs. N. Gray Bartlett. It belongs to the drawing-room table list of children's Christmas gifts, and will be much admired.

Thousands and thousands of American boys think they have read "Tom Brown's School Days," and so they have, after a fashion. Even those boys who read the doings at Rugby many a long year ago, however, ought now to take up this last and best edition, issued by Porter & Coates—not for the good binding and printing, but for the preface, the portrait of Thomas Hughes, their "Old Boy" friend, and the more than a score of fine photogravures, illustrative views of buildings and places at Uffington and Rugby. The story was always as real as Robinson Crusoe, but even that could be helped by a photograph of Friday, or the parrot and cat. Here, therefore, is the perfect presentation of the great English school, and Tom's times there can be understood as they never were before.



From "The Story of Washington" D. Appleton & Co.

ELEANOR PARKE CUSTIS.

(From a Pastel owned by Gen. G. W. C. Lee.)

"The Story of Washington," in the Delights of History Series (D. Appleton & Co.), is by Elizabeth Eggleston Seelye, with over one hundred illustrations by Allegra Eggleston, and is edited, with an introduction, by Edward Eggleston. It is admirably printed and bound, and forms an exceptionally valuable addition to the mass of our Washington literature. It does so because of the good judgment and extreme fidelity with which accumulated authorities have been sifted and condensed; while there is much that is new, that and the old together are so treated as to create an unexpected impression of freshness. The maps are intelligible additions to the text, which is not always the case with maps, and the pictures, of all sorts, actually tell an important part of the story.

Three volumes of the Roundabout Series are issued by Charles E. Brown & Co. They are on large paper and are well and copiously illustrated. "The Ocean Rovers," by Louis Rousselet, is better described by its inside title of "The Two Cabin Boys," but they were rovers indeed. They had to do with sailors of all sorts, not by any means excepting pirates, and some of these told them wonderful yarns. They served on a Confederate cruiser, assailing the commerce of the United States; they were terribly wrecked; they were cast-aways on a desert island; and they drifted to Australia, to have wonderful adventures among the gold mines and the forests, with wild animals, wild men, and rich discoveries of precious metal. Next come two volumes of "Eddy's Travels in Europe," by Rev. D. C. Eddy, and again the inside title of "Rip Van Winkle's Travels" has an advantage, because it means something. To important places and through interesting parts of all the countries of Europe, three boys of New York, calling themselves the Rip Van Winkle Triangle, are led in a curious way. They do not go at all, but stay at home and read the letters sent them by their former schoolmaster, as he works his way from place to place, telling his story as if neither he nor they knew anything about it beforehand. The home audience increases until at last as many as forty or fifty ladies and gentlemen get together, with ample refreshments, to hear the letters. It is a book full to overflowing with interesting information, and its method has



From "Little Ones' Annual"—Estes & Lauriat.

the charm of originality. In the next volume, the letters of Schoolmaster Van Wert—a very wide-awake man to have ever been thought sleepy by his pupils—come first from the strange old countries of northern Africa, beginning with Morocco. From Egypt he passed over into Asia Minor for a very instructive tour of Palestine, but returned for more of Egypt, and went up the Nile. There were grand letters written among the Pyramids and ruined temples. After that there was something done for the interior and the eastern coast, and then he went to India; and if the Triangle and the other boys who read the books can remember it all they will know a great deal.

Elizabeth W. Champney has taken one of her favorites, and others with her, across the Atlantic. "Witch Winnie in Paris" is noticeably older than she once was, and so, therefore, is the story of the goings, doings, and seeings of "the King's daughters abroad." There is a great deal of Paris, and there are also glimpses of chateau life and rural French people, dress descriptions, points in cookery, mixed, somewhat, with pleasant things about artists and their best ways—not their other ways. (Dodd, Mead & Co.)

"Bible Lamps for Little Feet," filled from miscellaneous sources by Charles B. Morrell, M.D., and sent out by the Standard Publishing Company, contains a great deal, and much of it is pretty good. The woodcuts in illustration of the text are well enough, but the colored plates are calculated to arouse feelings of resentment.

There is genuine pleasure, sometimes, in speaking the truth. For instance, in saying



From "Sunshine and Playtime." E. P. Dutton & Co.

GRACE BEFORE MEAT.

that the title and sub-title of "Sunshine and Playtime," so handsomely presented by E. P. Dutton & Co., should be improved so as to set forth "Illustrations of rare excellence by Emma Justine Farnsworth, with very good explanatory or commentary verses by Rt. Rev. William Croswell Doane, D.D." Probably no verses have recently been written at all equal to the faces and actions of these pictured children. It is a relief to a critic to take photography into account, but then they are so capitally well posed and taken. It is almost a pity that "More Pleasant Surprises for Chicks of all Sizes," from the same house, is so very elegant a Christmas table book, since its perfect consideration requires it to be opened on the floor, with all the chicks around it. Then one picture can change into another before their very eyes, and they can go wild with the pleasure of pulling the "tab" and making it work with their own hands. There are chicks, too, who will keep on pulling to see if yet another picture will come out.

E. P. Dutton & Co. have enriched their calendar for 1894 with four exquisite pieces of child portraiture, for older people to admire, and their "Little Folks' Spice," for all who are nice, is an unsurpassed spice-box. The contributors are many, and the editor, Robert Ellis Mack, has presented their work admirably well. The best feature of the book—text and illustrations—is the manner in which its young readers will be made to take in the animal creation, from a squirrel to a bear, as familiar playmates, with something human in them. The birds are not left out, nor those very real people the dolls, the flowers, and the snow-men. It is a treasure-book of desirable acquaintances.



From "A Jacobite Exile" Copyright, 1893, by Charles Scribner's Sons.

CHARLIE ENCOUNTERS BEN SOLOMAN IN THE WOOD.

"Stories for the Church Seasons," by

E. A. B. S. (Thomas Whittaker), is a collection of Christmas and Easter stories, altogether religious in character and very pleasantly told. They do not belong to what may be called the Charles Dickens school, which veils its teachings in the narrative and leaves anything like doctrine to take care of itself, but many buyers even prefer the more direct forms for conveying proposed instruction. A very beautiful book, every way, is the "Christmas Carols" (Thomas Whittaker); by Frederick W. Farrar, D.D. A man, it seems, may be a very grave scholar and theologian, and yet running over with love of children and the genuine spirit of Christmas. The illustrations are fine photogravures of the Madonna and Child.

Exceedingly well written, well illustrated, and neatly bound, is "Pearla," by M. Bentham Edwards (Thomas Whittaker), but its peculiar plot contains two stories, if not more, braided together as strands of the same thread. The boy, Geoff, with his fancies ending in one love, his miffs and his reconciliations, is always a boy. Georgie is a little woman all the while; but it requires the entire story to determine what to make of Pearla, Geoff's mother, the central character, for she is original and very attractive. From the same publisher, and very beautiful indeed, is Elizabeth Maxwell Comfort's story of "The Little Heroine of Poverty Flat." The brave little girl, who almost gave her life for the lives of the entombed Silver Heart miners, will have many eager and sympathizing companions on her perilous path across the storm-swept ranges.

A peculiar and very interesting region has been almost neglected by writers of frontier stories. Sarah E. Morrison's "Chilhowee Boys," however (Thomas Y. Crowell & Co.), draws an admirable picture of the settlement



From "The Boy Travellers in Southern Europe." Copyright, 1893, by Harper & Brothers.

AN AFTERNOON CALL.



From "Jenny Wren's Boarding House." Estes & Lauriat.

"TOM, TAKING HOLD OF ONE END OF THE SIGN, FAIRLY BACKED PINNEY OUT OF THE HOUSE."

of Tennessee. There are Indians in it, of course, and more bears than can be found elsewhere, with plenty of wolves. What boy, indeed, until he settled in Chilhowee valley, was ever annoyed by too much game, or called out to resist an invasion of destroying squirrels? The sugar-camp, the hurricane, and a host of freshly told incidents, help to make up a good and original story, and it is attractively bound.

The ignorance of many people concerning musical matters may be accounted for by the fact that "The Musical Journey of Dorothy and Delia" has only just been printed, by Thomas Y. Crowell & Co. The author, Bradley Gilman, well as he has done, would have missed his point but for the illustrations created for him by F. G. Attwood. Together, they have opened a kind of little folks' gate into the land of music.

From the same publishers comes an answer to the question, "Why do not the girls we know get into girl stories?" It is given by Anna Chapin Ray, in "Margaret Davis,



From "Alice's Adventures in Wonderland." T. Y. Crowell & Co.
"OFF WITH HER HEAD! OFF—"

Tutor," for her girls are real. It is a matter of course that they are the superiors of her young gentlemen, but, with help from the heroine, they make up a very readable book.

Barbara Yechton has written "Ingleside" (Thomas Y. Crowell & Co.), with a keen understanding of the dim ideas and instinctive likes and dislikes of the young things about whom and for whom she tells her story. The title, however, is incomplete without adding, "This is Dossie's book." There are other young people, of course, and older, but readers will be like them and become friends of Dossie.

It is always pleasant to be visited by a favorite in a new and pretty dress, and "Alice in Wonderland" looks charming in her Christmas form for 1893–4. No older than ever and just as good company. (Thomas Y. Crowell & Co.)

From the same house, in a similar uniform, comes another classic, Charles and Mary Lamb's "Tales from Shakespeare," as fresh as a daisy, one would say, only that all daisies wither, and this flower of simple story-telling will not.

Another pretty child-story is "Ruby's Ups and Downs," by Minnie E. Paull, and all the readers of "Ruby and Ruthy," to which it is a sequel, will be glad to see their playmate again. No matter if she did turn back the clock-hands, so it wouldn't be so late, and give the Sunday dinner to a beggar-woman, so as to be very good. She did many other things, but then it was Ruby did them. (Estes & Lauriat.)

Elizabeth W. Champney has a courageous and exhilarating way of breaking loose into a story of her own telling, unlike, in plot, character, management, those of other people. For instance, she has now collected "Six Boys," one of whom was a girl and another a Brazilian. Then she has added proper quantities of diamond necklaces, midnight burglary, fire, mystery, old New England people, good fun, and a quantity of verses. The result is a very readable book (Estes & Lauriat), in good form and well illustrated. The same house has issued "The Little Ones' Annual," in response to the loud demand for something which will last all winter. It is a positively tremendous collection of bright short stories and pretty good verses, superabundantly illustrated. It is a treasure-house of amusement or interest, with more than a little instruction.

Almost any boarding-house could be made interesting if its true story could be told, but Jamis Otis has selected one from a class of which the world knows very little. "Jenny Wren's Boarding-house" is not any kind of birds' nest, but a place where the very poor could live; especially the newsboys, who clubbed together to help fifteen-year-old Jenny to start it and carry it on. The history of its management, until the sad night when it was burned down, is varied by glimpses of police operations, station-houses, courts, prisons, and the ways and doings of business men and lawyers. It is a capital story, with strong suggestions of the good to be done by men and women—if they will. (Estes & Lauriat.)

Somebody has said that the fairies never succeeded in crossing the Atlantic. Small blame to them, if it is so, but perhaps it is a reason why Fergus Hume went after them and wrote "Chronicles of Fairy Land" (J. B. Lippincott Co.). The illustrations, by M. Dunlop, are so good that one could wish there were more of them. The stories are



From "The Barberry Bush." Roberts Brothers.

"LET ME OUT! LET ME OUT! I AM ELLICE FRENCH. YOU HAVE LOCKED ME IN!"

all conveniently short, for home reading—the author be thanked for it—and the book will be a welcome guest in any fireside gathering it may visit. It would not be easy to say too much for "Twenty Little Maidens," by Amy E. Blanchard, nor for the beyond-same house sends out "A Dog of Flanders," a very good dog, but his business is to serve as leader to a string of four good stories, which grow older until they are a little too old. They are by Louise de la Rame (Ouida). The second story finds its scene in Provence;



From "No Heroes." Houghton, Mifflin & Co.

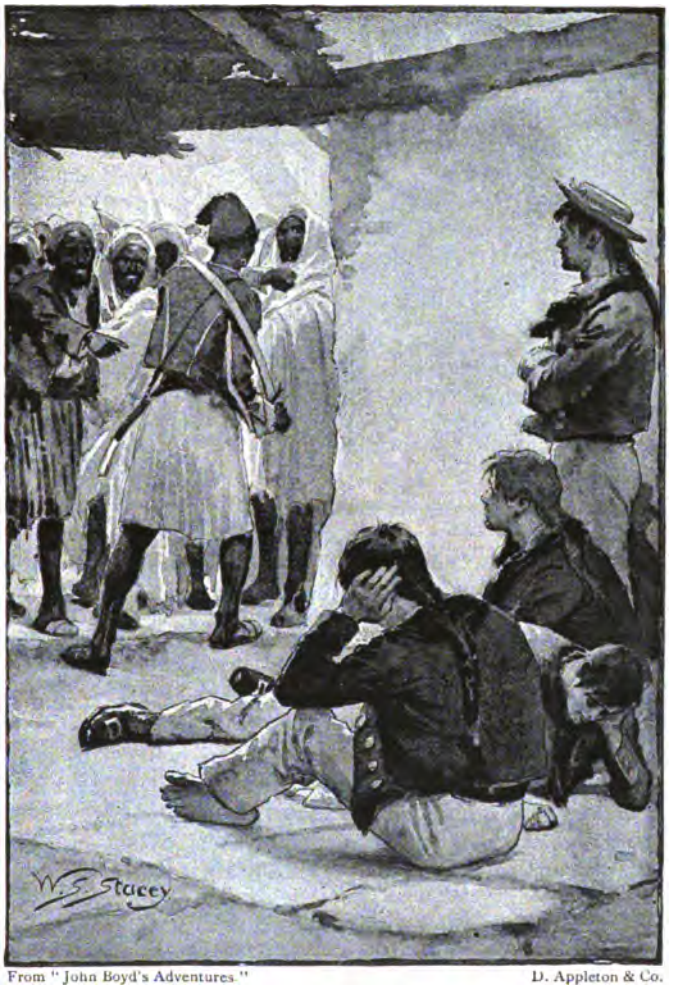
"HE'S . . . THE WORST-LOOKING OLD CHAP ON EARTH."

fault-finding illustrations thereof, by Ida Waugh. Did these two older girls go out after those twenty younger girls with some kind of photographic machine instead of pen and pencil? If not, how did they capture them so completely? The collection well deserves its excellent style of presentation by the publishers (J. B. Lippincott Co.). The third in the Seine valley; while the fourth tramps with a band of strolling players along the bank of the Loire.

In "Oscar Peterson, Ranchman and Ranger," a noteworthy variation in the long list of Indian stories is successfully attempted by Henry Willard French. The young hero is a sturdy Canadian-English boy, who has been

at school in England during ten long years. It is all new to him, therefore, when he returns to his father's home, on the shore of Manitoba Lake. From among the mines and furnaces of that region, the story carries him over into "the States," and through a long series of adventures among bad white men, bad Indians, wild animals, prairies, rivers, and mountains. It is really wonderful that he got through without being killed. (Lothrop.)

A fine addition to the Columbus Books is the bright story of "Diccon the Bold," by John Russell Coryell. "Diccon Hastings was Bristol born," the tale begins, and it leads him on, under the spell of the Cathay and Zipangu dream which inspired Columbus, until, after many preliminary adventures, he sails westward into the unknown sea with the great Admiral himself. The story of the first trip across the Atlantic is well told, and Diccon is made to represent the subtle idea that the English race landed at San Salvador with the Spanish. All boys will be glad to sail with him and Columbus, and to return in



From "John Boyd's Adventures." D. Appleton & Co.

OUR FATE IN ALGIERS.



From "Tales from Shakespeare." F. A. Stokes Co.

"PUCK RETURNED WITH THE LITTLE PURPLE FLOWER."

triumph to Spain, with honors and gold to carry home at last, and tell there how the New World was found. (G. P. Putnam's Sons.)

"A Little Queen of Hearts," by Jane Ellis Joy (Frederick A. Stokes Co.), has a brand-new plot of its own. The younger of two schoolboy brothers at Eton gathers courage from loneliness to write a pathetic invitation to his American aunt, uncle, and cousin, to cross the ocean and see how it is for themselves. Their prompt acceptance brings to the little heroine—a Brooklyn girl who has never yet seen her cousin Harold—a voyage across the Atlantic in a White Star steamship. The little queen of hearts conquers her fellow-passengers and the discomforts of sea-life. After that she wins the great Queen and a Princess and other notable people. Upon the thread of an interesting story are strung not only the pleasant ways and odd adventures of Marie Celeste herself, but much also about English ways and places, including court ways and Windsor. The book is tastefully bound and well illustrated. From the same house comes a remarkably well-printed edition of Charles and Mary Lamb's "Tales from Shakespeare," with highly meritorious illustrations by Albert Hincke. It is either a classic for the library or an ornamental table book. From the same publishers comes, "Favorite Pets," with new pictures, and verses by E. S. Tucker. "Paula Crayton," by Jane Ellis Joy (Hunt & Eaton), is the simple story of the humiliations and other trials, through many shadows, to the dawning of a better day at last, of a "bound-girl" at home, and a "poor girl" at school. There is hardly anything else so cold as charity or meaner than the snobbery of self-conscious prosperity, but the better side of human nature is also shown. All the older sisters and many aunts, not to speak of mothers, are aware of the value of puzzles and surprises for the amusement of children. They will therefore be disposed to thank the Century Co. for "Topsys and Turvys." The idea of it is that if a story-and-picture can be stood upon its head, any child, looking at it, will see another story-and-picture this time.

The great Northwest has furnished the field and characters of many stories for young people, and now it prints them, seeking elsewhere for its wild scenes and wild people. The Price-McGill Company, of St. Paul, Minn., sends out nine books, uniform in size, but by no means in merit. "The Talking Handkerchief, and Other Stories," by Thomas W. Knox, are all in his well-known style, and the illustrations are really spirited. Chinese pirates are not pleasant people to meet, but they are interesting. The same is true of sharks, tigers, Dyaks, wolves, Australians, Uganda men, Malays, and Mr. Knox's other

travelling acquaintances. In the same list are two books, near of kin to each other, by Lieut. R. H. Jayne, "Lost in the Wilderness," and "Through Apache Land." The titles sufficiently indicate the character of a pair of pretty well told stories of adventures and perils which ended successfully. "Marking the Boundary," in the same list, by Edward Everett Billings, does not quite come up to high-water mark, but has interesting features. Edward S. Ellis contributes a series of three volumes to the Price-McGill list, "The River Fugitives," "The Wilderness Fugitives," and "Lena Wingo." The author begins with the terrible scenes of the Wyoming massacre, with tories, patriots, Iroquois Indians, the harried settlements, and the darkest days of the American struggle for independence. The story leads on, as might be expected, through all sorts of perils in the wilderness, and the illustrations, not too numerous, are fair. So are those made by John Henderson Garnsey for "The Romance of a Schoolboy," by Mary A. Denison, from the same house. There are many boys in the school, of whom one is a sort of cat in a strange garret, and becomes the hero of adventures out of school very much more than in it. Nevertheless, it all makes a readable story, with a number of striking situations. It is a matter of course that the conduct of the boys cannot always be commended. The list ends with "Tom and the Money King," by William O. Stoddard. It is a story of down-town life in New York city, especially the Wall Street region, and its interest belongs mainly to its blind girl heroine. In taking up "The Odd One," by Fannie E. Newberry (A. I. Bradley & Co.), the first inevitable remark is "This is a girl's story," and the conviction does not at all fade after Beth is placed in charge of her invalid grandfather, or after the inevitable young man comes in. The trip across the continent, to California, is fairly interesting; but afterwards Beth's character and romance unfold exceedingly well as the tale goes on, through scenes of grief and peril and suffering, to a good ending. From the same house is "Hunted and Harried," by R. M. Ballantyne, who has al-



From "The Musical Journey of Dorothy and Delia." T. Y. Crowell & Co.

CRESCENDO AND DIMINUENDO.

ready written so very many stories for young people. This is a tale of the Scottish Covenanters, and the stirring scenes of their suffering and devotion are shown in a strongly religious light. It is a capital book for Sunday-school libraries, as well as for other young buyers. Also from A. I. Bradley & Co. is "The Children's Pilgrimage," by L. T. Meade. Its young pilgrims set out from the door of a house in London, and although they are very young indeed, their wanderings carry them across the Channel and to many places in France. The tone and teaching are almost intensely religious from beginning to end. Of the same general character and merit is "Deerhurst," from the same concern, by Julia Douglas. It contains a number of companionable children and interesting older characters, and they are so handled as to make their story very pleasant reading.



From "Hunted and Harried." A. I. Bradley & Co.

A LEAP FOR LIFE.

In the same list is "Looking Seaward," by Jennie M. Drinkwater. Its place is among books intended as teachers of religion in the household, to bring the church in which the writer believes right into the family. There are a great many church families where the young people are glad of all the stories which they can safely be permitted to read on Sunday, and this is surely one of that kind. Not at all religious, but a safe member of A. I. Bradley & Co.'s list, is "Josiah in New York," by James Otis. Readers of his other books will be glad to go around with Josiah and his acquaintances, younger and older, for the city is a mine of interesting explorations, whether or not a fellow has to visit some places he has seen before.

Grace Stebbing contributes "Lilla Thorne's Voyage," and it is all the way to Australia, with a great many incidents by the way. There is much instruction going on continually, and there is at last almost a shipwreck. Lilla and the other characters become interesting whenever they succeed in forgetting that it's a story. (A. I. Bradley & Co.)

A very perfect picture of post and barracks army life is given by A. G. Plympton, with spirited illustrations all his own, in the touching story of "Robin's Recruit" (Roberts Brothers). It is a book for young people, which nobody is too old to read, and to feel

kinder and softer and better when he puts it down. The same house has printed very presentably "The Barberry Bush," by Susan Coolidge, and upon this bush she has hung eight other stories "about girls and for girls." They are all good—that is, the stories are. Probably no admirer of Louisa M. Alcott will fail to appreciate "Comic Tragedies," written by "Jo and Meg," and acted by "The Little Women" (Roberts Brothers). It is of no use whatever, however, to attempt conveying an idea of the tragedies without the present help of the book itself.

There is a great deal in "The Children's Year Book," of selections of prose and poetry for every day in the year, by Edith Emerson Forbes (Roberts Brothers). Evidently some of the days are to be lived by grown-up people, but that is always so. A comparison of selections compels an assertion that Shakespeare and Bunyan, for instance, wrote better for young people than did either Emerson or Channing. It is a very tastefully got-up book, full of religious teaching.

The holiday list of F. Warne & Co. leads off with four pretty volumes, of moderate size: "Grimm's Goblins," "Grimm's Household Stories," "Grimm's Wonder Tales," and "Grimm's Fairy Tales." All four are collections of highly imaginative short stories, such as the several names indicate, and are translated from the German by Mrs. H. B. Paul and Mr. L. A. Wheatley. The tales are of greatly varied interest, but, taken as a whole, are unsurpassed in their very peculiar way. The world has always been compelled to send to Germany for its largest supply of goblins,



From "American Boys Afloat." Copyright, 1893, by Lee & Shepard.

"LOUIS ANSWERED THE YELL BY FIRING HIS REVOLVER IN THE AIR."

dwarfs, gnomes, kobols, undines, and fairies. "Lear's Nonsense Birthday Book" is a very old acquaintance on another visit, looking quite as well as ever. "A Day with the Sea Urchins" is the puzzling title of a charming book by Helen M. Burnside (F. Warne & Co.). It is a sea fairy story and much more, for its colored illustrations, by Alfred W. Cooper, add a great deal that was needful, and its songs are not left to wither as mere verses, but are printed with music by Miles Birket Foster. "The Flag Painting Book," from the same house, is a good, practical lesson book in water colors, for beginners who already know something of drawing. It is a very commendable Christmas present. With it comes "Golden Days," another painting book, more suggestive than practical; also "The Owl and the Pussy Cat, and the Duck and the Kangaroo," one of Edward Lear's claims to the gratitude of children. A handsome, well-printed, well-illustrated book, from the same house, is "Bible Stories" for little children. The work of paraphrasing has been done, and the language made plain and simple, without ruining the stories, and that is praise enough. "The Coming of Father Christmas" (F. Warne & Co.), by E. F. Manning, is superb in design and execution. So is the alphabetic "Father Christmas," not at all related to the other book, but coming from the same house in highly colored form, to be admired by children a shade or so nearer the cradle. "Tom, Tom was a Piper's Son" is good, and may be intended as a painting-book, for use in color lessons. "Dicky Birds," a pictured alphabet, is English, and some of the feathered people will not be recognized by American boys and girls. They are pretty good-looking birds, nevertheless. "The Animals Tame and Wild" and the "Animal Picture-Book," all from the same house, are showy and presentable, and "Games for Family Parties" contains materials for possible amusement without bringing any important addition to the stock already on hand. Another volume of Oliver Optic's All Over the World Series (Lee & Shepard) takes the name of "American Boys Afloat." The best part of the book is not salt-water, however, but the curious glimpse given of Algeria and the modern Moors, with a dash at their history. The sixth and last volume of The Blue and Gray Series, by Oliver Optic (Lee & Shepard), is as patriotic as any of its predecessors. Its title, "A Victorious Union," hardly suggests the fact that it deals mainly with cruisers and blockade-running. From the same house comes "Woodie Thorpe's Pilgrimage, and Other Stories," by J. T. Trowbridge. There are eleven of them, and all are well told, but some of the others are better than the one selected to lead off with—out of deference, perhaps, to the prevalent practice of opening a book in the middle.

"Robert of the Sunny Heart," by Imogen Clark (George M. Allen Co.), does not indicate in its title, nor, indeed, in its opening chapters, how very well told and pathetic a story it is. The interest in the young hero deepens as you go on, and that is more than can be said of all the young heroes of this season.

"Famous Voyagers and Explorers," by Sarah Knowles Bolton (T. Y. Crowell & Co.), is a "Columbus book" only in the fact that he is made the head of a list which contains not only himself, Marco Polo, Magellan, and Raleigh, but even David Livingstone, and after him a fine collection of earlier and later Arctic explorers, with copious extracts from their diaries and log-books. There are portraits of some of them, and they were all interesting men, with "fads" which led them to do and see remarkable things and places.

"Schoolboy Days in Italy, or, Tito the Florentine," translated from the French of André Laurie by Laura E. Kendall (Estes & Lauriat), gives one of the best obtainable pictures of young and old life in modern Rome. The illustrations are numerous, and most of them are very good. "Melody, the Story of a Child," by Laura E. Richards (Estes & Lauriat), is not like anything else, for Melody, born into an old-fashioned New England family, was also a born child of music and of song. She was exquisitely beautiful, too, in face and mind, but she knew the world through touch and hearing only, for sight had been denied her. She was even stolen

from home because of her genius and beauty, and that sad experience is the plot of the story, until she won, or sung, her own way home again.

"Across Texas," by Edward S. Ellis (Porter & Coates), is a cowboy story, with points relating to stolen cattle and going after them; Apaches and their peculiarities; tarantulas, roughs, and mustang riding. "In a New World," by Horatio Alger, Jr., is a story of the Australian gold-fields, but does not present anything very new or interesting concerning either these or the bushrangers who are brought in to make the story "bluggy." (Porter & Coates.) "The True Story Book," edited by Andrew Lang (Longmans, Green & Co.), is one of those books for boys which ought to have been made, and made in about this way. Within the lids of one moderate-sized, well-illustrated volume are included no less than twenty-five of the tales every boy should be familiar with, brought together without any stupid reference to chronology. For instance, the good old tale of the "Spartan Three Hundred," if it is true, is sandwiched between "Captain Snelgrave" and "Prince Charlie's Wanderings," with a map; and just before them sail in the "Shannon and Chesapeake," to show how good the British felt over the only Yankee frigate they ever captured. All the stories are good and well told.

Very pretty indeed is Lee & Shepard's "All Around the Year" jewel of an almanac for 1894. "Worth Having" (D. Lothrop Co.) is another volume in the well-known Pansy Series. It is a collection of over two dozen well-chosen short stories for children and young people.



From "Tales from Shakespeare." T. Y. Crowell & Co.

OTHELLO.



From "Rembrandt." Charles Scribner's Sons.

PORTRAIT OF SASKIA.

FINAL NOTES.

AN unusually large number of important books were too late in reaching the editor's table this fall to be reviewed in the regular departments of this issue of THE BOOK BUYER. It is only possible in the space that is left at our disposal to indicate their contents in the briefest manner, but some of them will be examined more at length in the January number of THE BOOK BUYER.

Chief among these late-comers is "The Letters of James Russell Lowell" (Harper & Brothers), in two large, handsomely printed volumes, edited by Prof. Charles Eliot Norton. No autobiography that Mr. Lowell might have written would have had the interest and charm which reside in these pages. They mirror from day to day and from year to year the author's mind, in its most free and open intercourse with his nearest and dearest friends. They reveal some things—as, for example, Lowell's straitened financial circumstances during the first half of his life—that may surprise the reader, but their highest value will lie in the self-portraiture of the first of New England men of letters, whose patriotism, modesty, and high intellectual qualities reveal themselves to the full in these letters. Among the friends to whom they are addressed are Dr. Holmes, Mr. Stedman, Hawthorne, Longfellow, Mr. Howells, and, in fact, well-nigh every eminent literary man of the writer's time. The work is one that should find a place in every library.

Scarcely second in importance to Mr. Lowell's letters is William Winter's account of the "Life and Art of Edwin Booth" (Macmillan & Co.). Mr. Winter's work leaves nothing more to be said of the great actor—

of what he was and of what he did for his art. The chapters devoted to the art of Edwin Booth are not critical; they are a panegyric —discriminating and subtle in their analysis, it is true, but always superlative in generous laudation of the man and the actor. Nobody will quarrel with this frank purpose of the writer; it is not only what we should expect but what we should demand of the hand of the man who was near to Booth while he lived, the thoughtful and observant student of his art, and the well-trained critic of the highest forms of dramatic expression. For the rest, it may be said that the book is written in most exquisite English, is to be regarded as the completest analysis of one man's acting and reading ever written, and is beautifully illustrated with everything that can throw a ray of light upon Booth's life, character, personal qualities, and art.



From "Our Village." Macmillan & Co.

Half a dozen translations, from the French and German, of historical, biographical, and autobiographical works, are worthy of much fuller description than it is possible to give them in this place. The "Pasquier Memoirs," edited by the Duc d'Audiffret-Pasquier (Charles Scribner's Sons), the first volume of which, covering the years from 1789 to 1810, is now published, will present a view from the inside by one who was an active participator in the events of that time, of the most momentous period of French history. New light is thrown upon many obscure incidents in the Revolutionary and Napoleonic eras, and the men and women of that day appear in some unfamiliar aspects in these frank revelations, by one who was in a position to know whereof he wrote, and whose literary ability gave him the power to paint many vivid pictures and pen portraits.

It is gratifying to meet with so satisfactory a presentation of a standard work as is to be found in the handsome edition of Thiers's "History of the Consulate and the Empire"

now being issued (J. B. Lippincott Co.) in twelve large volumes. Of the work itself little that is new can now be said. It is a masterly history of one of the most important and interesting periods of modern times. M. Thiers enjoyed facilities for the work granted to no other historian of his age. From private sources he obtained much valuable information. The leading characters of the empire, who were alive when he undertook the work, supplied him with a great mass of facts and anecdotes, the fruit of actual experience among the scenes described, while private memoirs, diaries, and letters were readily placed at his disposal. The present edition, judging by the first two volumes, just issued, is in every respect a worthy one. It is handsomely printed from new type, and illustrated by thirty-six fine steel plates, while the last volume will contain a new and specially prepared index.

Emile Michel's "Rembrandt: His Life, His Time, and His Work" (Charles Scribner's Sons), has the double advantage of presenting both an exhaustive life of the great Dutch painter, which has won high praise abroad for its fulness and its accuracy, and a gallery of reproductions in color, in photogravure, and in black-and-white, of Rembrandt's finest works, many of which are inaccessible to the general public. As an art biography it will take high rank. The work appears in two handsome royal octavo volumes. Three more volumes are added to those already published (Harper & Brothers) of Field Marshal Von Moltke's works. One of these contains numerous letters addressed to members of his family, to his friends and to others, and is entitled "Von Moltke as a Correspondent." The other two consist of "Essays, Speeches, and Memoirs of Von Moltke," the essays and speeches relating mainly to historical and political subjects. One essay, "The Western Boundary," published in 1841, analyzes in its historical aspects the claim of the French to the Rhine as the rightful boundary of their country, and has a deep interest in view of the struggle thirty years later between the two nations. The six volumes which have now been issued in this series offer a mine of valuable material for the student of modern European history.

Among the heroines of history none are more charming or picturesque than the women of the Valois and Versailles courts —Marguerite of Angoulême, Catherine de Medici, Diane de Poitiers, and the famous wits and beauties who flourished in the great Bourbon epoch, the reigns of Louis XIV. and Louis XV., Madame de Montespan, Madame de Maintenon, Madame de Pompadour, Madame Dubarry, and others. The careers of these famous Frenchwomen and their contemporaries are brilliantly pictured in four new volumes translated from the popular biographies of Imbert de Saint-Amand—"Women of the Valois Court," "The Court of Louis XIV.," "The Court of Louis XV.," and "The Last Years of Louis XV." (Charles Scribner's Sons), the four volumes, in bindings to suit the purchaser, forming an attractive holiday gift. The volumes contain numerous portraits. From G. P. Putnam's Sons, as importers, come two handsomely made volumes, "Woman in France during the Eighteenth Century," by Julia Kavanagh. Beginning with the state of French society at the end of the reign of Louis XIV., this work gives a full account of the important part which women played in court life in France until the close of the Reign of Terror, the memoirs of this period being liberally drawn upon. The theme is one that will always have a strong attraction for many readers, and the author has made it very interesting. The portraits in the two volumes are uncommonly good.

A more modern note is struck in "Heinrich Heine's Life, Told in His Own Words" (Henry Holt & Co.), which is edited by Gustav Karpeles and translated from the German by Arthur Dexter. Heine's essays in autobiography and his voluminous correspondence form the basis of this entertaining and pathetic story of the poet's eventful life. A book of more direct interest to American readers is the "Memoirs of Charles G. Leland" (D. Appleton & Co.). Beginning with the birth of the author in Philadelphia in 1824, the narrative gives an account, as fresh

and racy a bit of autobiography as we have seen for a long time, of Mr. Leland's early life in his native city, his boyhood in New England, his university life and travel in Europe, his life during the civil war, his experiences in newspaper work, and his return to Europe. The story is brought down to 1870, and leaves what the author considers the most interesting period of his life, from 1870 to the present time, untouched. There is little doubt, however, that another volume will be forthcoming. For this is a delightfully written record of an active life, and will find many readers, as it well deserves to do.

The Century Co. publish, under the title of "The Century Gallery," a portfolio of large, specially printed plates, a few in color, but nearly all in black and white, of sixty-four engravings which have appeared in the last ten years or more in *The Century Magazine* and in *St. Nicholas*. These include a number of Cole's engravings from the old masters, and some of the best work of other American engravers, and make altogether a very handsome portfolio of pictures, not a few of which are well worthy of being framed.



From "The Consulate and Empire of France." J. B. Lippincott Co.

JOSEPHINE.

A brief glance is all that can be given to the late books of fiction. Admirers of Marion Crawford will be apt to have varying opinions as to the merits of his New York story, "Marion Darche" (Macmillan & Co.), which fills a much smaller canvas than his Roman stories, but which has a characteristic intensity of color. Mr. Howells's "The Coast of Bohemia" (Harper & Brothers), portrays the experiences of a country girl who goes to New York to study art, the workmanship being as careful and as clever as usual, and the theme rather more attractive than that of some of his recent New York stories. Another New York story, part of the scene of which is laid in Texas, is Amelia E. Barr's "Girls of a Feather" (Robert Bonner's Sons), the heroine of which has a disreputable brother who makes a great deal of trouble for his family. It is a vivacious and entertaining love story, picturing in an interesting manner numerous phases of New York life, and is illustrated. A romance of the war is "An Unknown Heroine" (Richmond, Croscup & Co.), by L. E. Chittenden, which not only has the merit of being founded upon fact, but which has as its basis a series of incidents of great dramatic and pathetic interest. It is the story of a rebel woman who nursed back to life a wounded Union officer, and won the release from a Northern prison of her own husband by her womanly devotion and humanity.

In the group of novels describing English life, "Dodo" (D. Appleton & Co.), which is the work of E. F. Benson, a son of the Archbishop of Canterbury, deserves perhaps the first place. Its motive is original, and it is worked out with a boldness and freedom that have made a stir on the other side. The heroine is a gay, clever, heartless, fascinating coquette, whose adventures are vividly painted. Edna Lyall has tried, in "To Right the Wrong" (illustrated, Harper & Brothers), to weave a romance around John Hampden and to give the tale a historical background of the first half of the seventeenth century. In "The Days of Lamb and Coleridge" (Henry Holt & Co.), Alice E. Lord has undertaken a similar task, the quality of the book, however, being literary rather than dramatic. Augustin Filon in "Garrick's Pupil" (A. C. McClurg & Co.), translated by

J. V. Prichard, has written a charming little tale of the end of the last century, the people of which are of flesh and blood. Many of the theatrical and literary notabilities of Garrick's day are cleverly introduced; the story is illustrated with sketches. A far more hazardous undertaking is that of C. E. D. Phelps and Leigh North, who, in "The Bailiff of Tewkesbury" (A. C. McClurg & Co.), have written a story of the England of Queen Elizabeth, with Shakespeare as one of the speaking characters. This also is illustrated with sketches of English country life. It is a far cry from those remote times to the very modern scenes in Jerome K. Jerome's "Novel Notes" (Henry Holt & Co.), consisting of sketches and essays which reveal the author's original point of view and humorous style.

Of the new editions the most important is Alexandre Dumas' "Olympe de Clèves" (Little, Brown & Co.), which is now translated into English for the first time, and is published in two handsome volumes, similar in form to the earlier issues in the Dumas series of this house. This romance of the court of Louis XV. has an etched frontispiece, and is admirably printed, making a modest and handsome gift for a book lover. The same firm publishes a new edition, with several etchings and 180 illustrations by the author, of Cuthbert Bede's "Adventures of Mr. Verdant Green," and also the same author's "Little Mr. Bouncer and his Friend, Verdant Green," and "Tales of College Life," in one volume, with many illustrations. These latter books, describing undergraduate life at Oxford with humor and vivacity, will be new to many readers of the present generation.

"The Pirate" is the new volume—the thirteenth—in the Dryburgh Edition (Macmillan & Co.) of Scott's novels, and it is embellished with thirteen wood engravings. Considering the moderate price, this is by far the best edition of the Waverley novels within the reach of the public. Finally, we have a new edition, with Dielman's quaint, old-fashioned illustrations, of Elizabeth Wetherell's "Queechy" (J. B. Lippincott Co.).

In the miscellaneous list one finds a volume of essays—"Methods and Results" (D. Appleton & Co.)—by Professor Huxley, in which the author applies Descartes' "Method" to problems of various kinds; a collection of historical and descriptive papers, illustrated, on "Cathedrals of England" (Thomas Whittaker), headed by one—Westminster Abbey—by Archdeacon Farrar; a reprint of Richard Jeffries's "Wood Magic" (Longmans, Green & Co.); and a dainty little illustrated volume called "As We Go" (Harper & Brothers), made up of Charles Dudley Warner's graceful essays. Those who listened to Thomas Bailey Aldrich's tragedy in two acts, "Mercedes," when it was performed at Palmer's Theatre, will be glad to learn that it has been published by Houghton, Mifflin & Co. The drama is distinguished for its literary as well as for its dramatic quality, and reads excellently. Mr. Carnegie's "Triumphant Democracy" (Charles Scribner's Sons), in a new and revised edition which embodies the facts of the Census of 1890, presents an extraordinary mass of evidence touching the advance in ideas and in material prosperity which the United States has made in the last sixty years. In "The Barbary Coast," from the same publishers, Dr. Henry M. Field has described what he saw in a leisurely journey through Morocco, Algiers, and Tunis, his book throwing light upon many historical and other questions, as well as being eminently readable as a volume of travels. It was a happy thought to secure Hugh Thomson to make a series of his graceful drawings for Miss Mitford's papers on English country life, "Our Village" (Macmillan & Co.); and these, with the sympathetic preface by Anne Thackeray Ritchie, will give a new value to the book.

Ten or a dozen belated juvenile books demand brief notice. It was certainly a great piece of good fortune for American boys and girls that Joel Chandler Harris should have had brought to his notice the charming stories of Frédéric Ortoli, which he has turned into English, and to which he has given the happy name "Evening Tales" (Charles Scribner's Sons). The stories are fifteen in number,

and they deal mainly with the adventures of Brother Rabbit, Brother Goat, Teenchy Duck, Brother Donkey, Mr. Lion, and other personages of the animal kingdom, in a manner that readers of all ages will enjoy. W. O. Stoddard is a most industrious writer of stories for boys, three of his books appearing this fall. "On the Old Frontier" (D. Appleton & Co.) is an Indian story of the last century, the scene being laid in Western New York, and the hero being a lad who was stolen by the Onondagas. "The White Cave" (The Century Co.) is a tale of adventure in the wilds of Australia, and "Guert Ten Eyck" (D. Lothrop Co.) depicts the lively experiences of a thoroughly American boy a hundred and twenty years ago, when courage and patriotism made great deeds possible. All three of Mr. Stoddard's stories are fully illustrated. Another stirring tale of heroic achievement is "Paul Jones" (D. Appleton & Co.), by Molly Elliot Seawell, whose "Little Jarvis" and "Midshipman Paulding" have made her name well known to many young readers. The revolutionary hero whose exploits she describes in this book is beloved of all boys, and they will follow his fortunes in her pages with great interest. The book is illustrated.

The Century Co.'s "World's Fair Book for Boys and Girls" has hundreds of pictures, in which the most characteristic scenes of the great show are preserved; and the narrative, by Tudor Jenks, will prove entertaining both to the young people who went to Chicago and to those who could not go. "The Lost Canyon of the Toltecs" (A. C. McClurg & Co.) is an account of some strange adventures in Central America, by Charles S. Seeley, who writes with simplicity and directness, and with an attention to detail which gives verisimilitude to his narrative. Lewis Carroll's "Through the Looking Glass" (T. Y. Crowell & Co.), with illustrations and with a colored border for each of its large pages, will be a favorite with every lover of "Alice's Adventures in Wonderland." "Randall Davenant" (Frederick Warne & Co.) is a story of adventure and fighting in India in



From "Old Court Life in France" G. P. Putnam's Sons.

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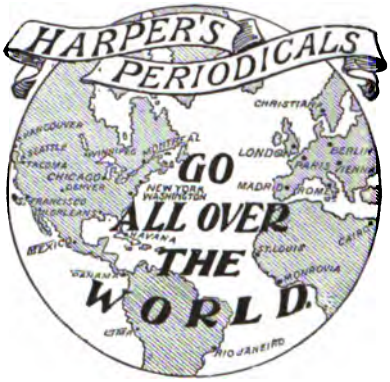
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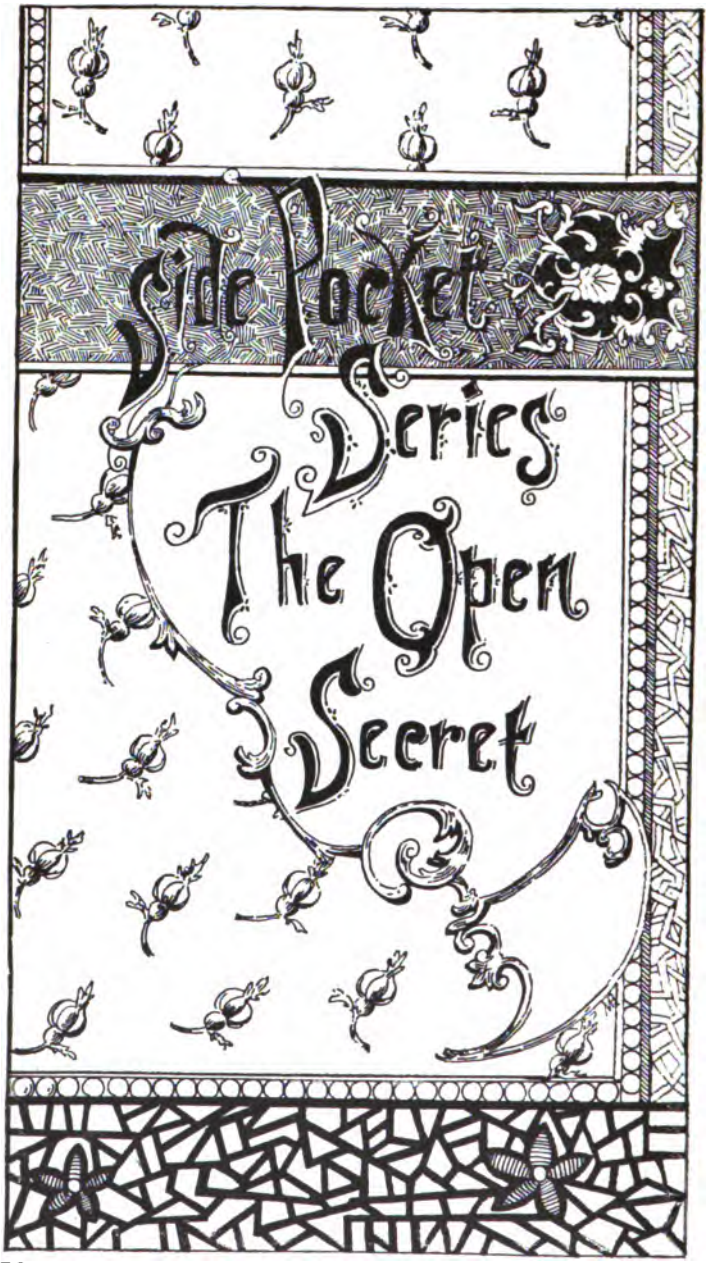
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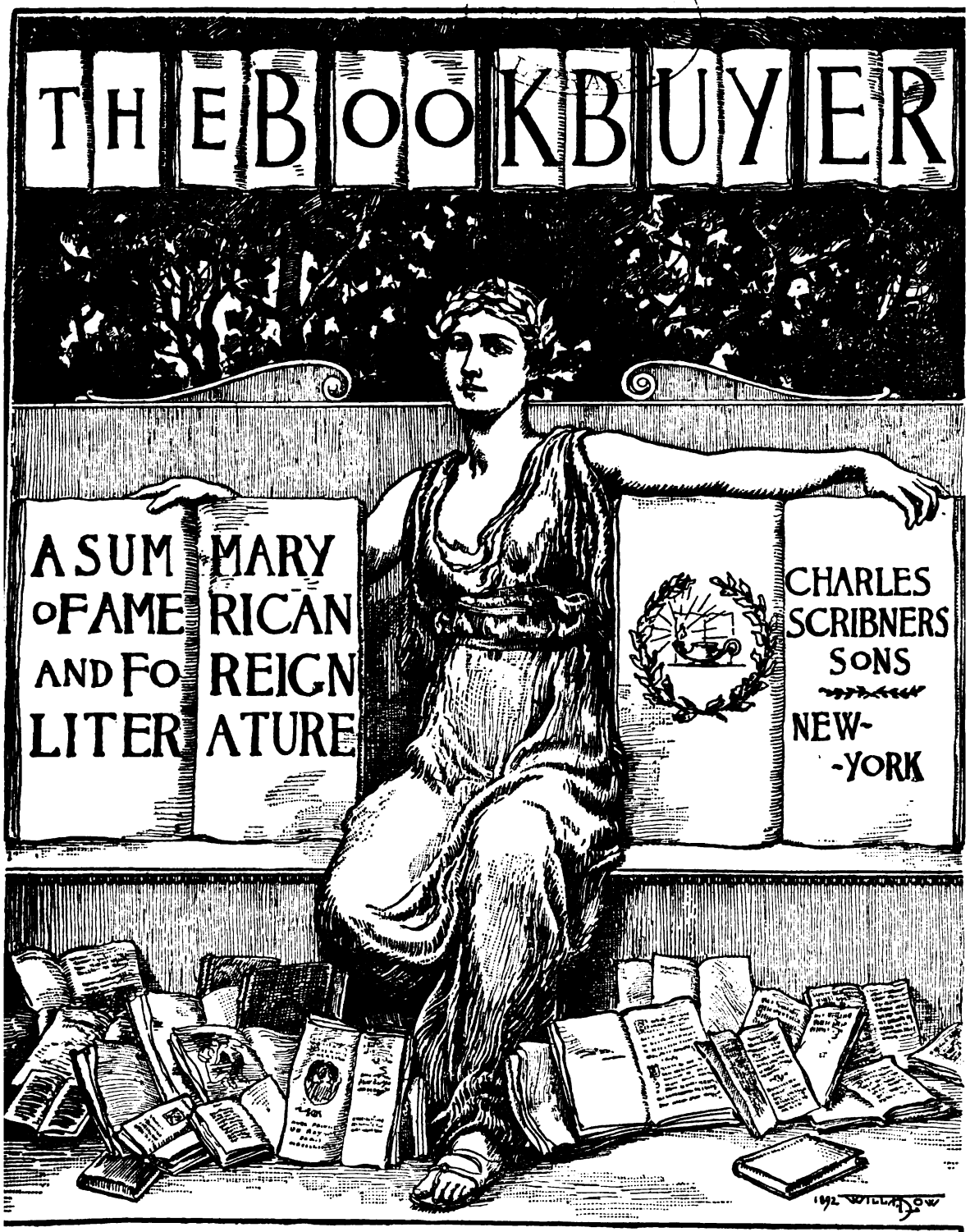
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AGNES REPPLIER.

SOME years ago an honored citizen of Philadelphia was attracted by the wit and style of an occasional essay appearing in the *Atlantic Monthly*, attached to the name Agnes Repplier, and having known two or three generations of authors he determined to make his bow to this latest of the elect. To New York, to Boston, and, finally, to Baltimore, he carried his inquiries, only to discover in the latter town that Miss Agnes Repplier lived at his very threshold in Philadelphia.

There, indeed, she has always dwelt, from that year, not so remote, when she became the second daughter of a household well known in the city's business annals, and occupying one of the comfortable old houses which give dignity to upper Chestnut Street. Her parents were of French extraction, a fact full of meaning to readers of the light-hearted essays, and adhered to the Roman Catholic faith, in which she, with her sister and brother, remains.

The influences which Miss Repplier early felt were such as might naturally develop literary instincts in a sensitive mind, but she appears to have foreshadowed in her nonage the independence of view which she has since so gracefully matured. She persisted in refusing to learn to read, and, at nine, was so hopeless a case of illiteracy that a friend of the household pronounced her "plainly deficient" and despaired of her ultimate enlightenment. At eleven Miss Agnes and her sister were sent to the convent school at Eden Hall, near Torresdale, Philadelphia, and from there she presently emerged into a private school in the city, where her formal training was finished.

But Miss Repplier owes little to the pedagogue. She is an advocate, because an intense lover, of growth by unconscious assimilation. She holds that what has delighted her most and remained longest in her memory is that which she sought from preference and learned with pleasure. All else, she avers, has been speedily forgotten.

Hence it is that one of the pleasant characteristics of Miss Repplier's books is her lively interest in children. This she has drawn from recollections of her own childhood. Her mind is a treasury of anecdotes of her youth; and, indeed, so vivid a memory has she always been blessed with, that even the droll incidents of her babyhood are woven into her sprightly talk, as they have frequently been into her written pages. The books read to her at home, old-fashioned novels and histories, Vathek and Undine, Miss Edgeworth and Scott, and the long poems and ballads which were taught her orally by her mother, and which she learned without effort years before she could read, these are the well-spring from which come the apt illustration

and sympathetic phrase of her essays: and that same inexhaustible memory which now acts with such unerring taste in the choice of its amusing store is the source of an education in letters which academic rules and respectable text-books are powerless to explain.

"You, Agnes, can write," said her mother, in playfully assigning to her daughters their future tasks; and write she did in earnest: sketches, essays, stories, poems, which appeared in the newspapers and in the *Catholic World*, old readers of which will remember the romantic tales, such as "A Story of Nuremberg" and "A Still Christmas," and several poems on devotional subjects. Those who care to seek these out, in the reflected light of Miss Repplier's growing reputation, will not be surprised that the tales abound in bookish knowledge, and that both they and the poems are touched with singular charms of style.

The recognition of its own by Philadelphia has hitherto been of a slow and grudging order. This is illustrated by a minor incident of Miss Repplier's early career. It was after quite a number of her finest essays had appeared in the *Atlantic Monthly* and were making Bostonians eager to know the new author, that a certain hostess asked her to a reception of rather tame lions, and benignly introduced her as the writer of a child's story in a daily newspaper. All this is changed now, and a fondness for society which was her birthright makes the author of "Essays in Idleness" a central star of all the constellations of bright people known to the drawing-rooms of the Quaker City.

For some years past Miss Repplier has lived in a quiet corner of suburban West Philadelphia, where the hum of afternoon teas is stilled and the clamor of the lecture enters not. This thoroughfare of rural porches and green vistas is a retreat to which the weary devotee of social functions may fly for unfailing sanctuary; and here, every morning, Miss Repplier may be found, but tries not to be, at her desk by the second-story window. From this window it was that Agrippina, a cat for whom the pen of her mistress has secured an immortality far in excess of her nine natural lives, crept "to the extreme edge of the stone sill, stretched herself at full length, and peered down smilingly at the frantic terrier" from next door; and through these same casement panes, with nothing more picturesque to contemplate than an angular church and a modest row of brick houses, as well as in her daily travel into the city, the author of "Books and Men" has caught glimpses of the humorous side of life which form the saving salt against a perverse inclination to pessimism.

An author's desk may be, I suppose, an index of her style, and how typical is this old-fashioned *escritoire*, which has held the piles of books and quires of paper which go to the composition of the diverting essays! The genius of neatness presides over it, in company with a photograph or two, which in subject fulfil the natural juxtaposition of godliness; and on its shelf-like top one finds characteristic volumes devoted to folk-lore, poetry, biography, fiction, letters. A portrait of Keats, after Severn's sketch, hangs near by, denoting another passion of a spirit which stoutly contends that: "In all arts form is more than the substance."

Miss Repplier can work at her desk only in the morning, and for three or four hours at a time. When the pleasure in her task is gone—for to her the pen brings an intense delight—she stops. That she does not work with ease, the idle reader of those well-wrought periods which have cost such pains and research would never know. The style is so felicitous, so lightly woven, that it seems of spontaneous growth.

Harrison S. Morris.

Prof. George T. Ladd, of Yale University, is the author of an important and entirely new work which the Scribners have in press for publication this month,—"Psychology, Descriptive and Explanatory. A Treatise on the Phenomena and Development of Human Mental Life." The work covers a far wider field than the author's previous books on Physiological Psychology, and will be followed by a second volume dealing with speculative discussion and the philosophy of mind.

TO LARRY HUTTON.

You may write it LAURENCE all you please,
Your name to Fame to marry;
But you're only whistling down the breeze,
For folks will call you LARRY.
And if the reason you inquire,
I'll tell you all I know:
Why is Joseph Jefferson, Esquire,
Called JO?

You may spell your LAURENCE with a U,
Till it's Scotch as a green glengarry,
But other folks are naming, too;
And your name they say is LARRY.
And if you're curious in the least
To know what that comes from:
Why was T. Bowling, late deceased,
Called TOM?

H. C. Bunner.

Nutley, N. J.
Oct. 19, 1893.

A bit of gossip, which may or may not be true, comes overseas to the effect that Prince Bismarck has sold the copyright of his manuscript memoirs to a firm of German publishers for £25,000.

In an article in *The Bookman*, Raymond Blathwayt gives an interesting interview with Mr. E. F. Benson, the author of "Dodo," which, now in its eleventh edition, has been dividing English attention with "The Heavenly Twins." Mr. Benson, a son of the Archbishop of Canterbury, is under thirty. He was educated at Marlborough and King's College, Cambridge, where he gained a scholarship which enables him to spend much of his time in Greece. There he devotes himself to archæology and excavating. The impulse which led him to write "Dodo" was a desire to write a book which should be strictly modern. His heroine, he says, "is the incarnation of the contrast that exists between this and the previous generations. She is absolutely of *to-day*." He likes to treat women better than men in his books. "They are more complex and inconsistent, and I love the inconsistent character," he says. Mr. Benson has a new novel which may be called "Eva," and which deals with the same class of society as "Dodo." It may be published in February or March.

LITERARY TOPICS IN BOSTON.

BOSTON, December 19, 1893.

THE breaking up of the World's Fair let loose a number of other lions besides those included in the menagerie of Hagenbeck, and of these not a few have shown themselves in Boston, growling or good-natured according to their character. Others have arrived, moreover, from various quarters of the earth, and the result is that there have been receptions to no end of celebrities—most of them, it is true, of minor importance—until one is as tired of lions as the lady in the instructive tale of moralizing Mrs. Opie became of the potted sprats which her white lie brought before her until her soul loathed their very name.

I mean no disrespect to the lions who have been roaming and mildly roaring here. M. Paul Bourget is the most distinguished of them. Madame Blanc perhaps comes next in importance. She is known to the literary world by her pen name "Th. Bentzon," over which she contributes to various French periodicals of repute. In answer to the question what Madame Blanc had written, I heard the cruel reply the other day: "Oh, she contributes to the *Revue des Deux Mondes* heavy reviews on light novels." It is cruel, but not an unfair statement of the facts of the case.

William Clarke, the English Socialist, has also been with us; and if we are not all Socialists, it is not in the least his fault. One evening he was asked to speak at the house of a Boston Nationalist—and a Boston Nationalist is, if I am allowed to express my frank opinion, the most unreasoning of emotional creatures—and he was beforehand warned that there were those present who were not in sympathy with his views, but whom it was desired to win. He spoke with much adroitness, much earnestness, and great cleverness—for he is a man of great ability, if of great intellectual obstinacy. As at the start, however, he began by saying that he was forced

to allow that to one who did not believe in the perfectibility of human nature Socialism must necessarily appear impossible, and then went on to speak of the appalling social conditions of the time, one of his hearers summed the discourse up in the following epigram, which is as nearly true as an epigram is apt to be:

"The men who Socialism preach
That all men shall be perfect teach.
'The proof,' they cry, 'is plain to see:
Men are as bad as they can be!'"

Gilbert Parker, the English-Canadian novelist, is another of the celebrities who have been among us this winter; and one of the most attractive of the company. He has made arrangements for the publication by the Lippincott Company of his latest story, "The Trespasser," which has great vigor, and deals with a striking theme—the introduction into conventional English life of a man who has in his veins the mingled blood of the English aristocracy and that of a savage race. Some English critics have spoken of Mr. Parker as a Canadian Bret Harte, but the term is unfair in that it suggests an imitation rather than the originality of treatment which Mr. Parker has given to themes allied to those of which Bret Harte has written.

The brief autobiography of Francis Parkman, which has been so long in the keeping of the Massachusetts Historical Society without its nature being known, proves to be most charming. There was in Mr. Parkman a sweetness, a manliness, a nobility, which make any personal utterance of his doubly attractive; and the only regret is that the document is not more extensive. It will be included in the biography, which is to be prepared, if I am not misinformed, by Dr. Ellis.

The nominal admission of the Harvard Annex within the actual limits of the University has caused a great deal of talk of one sort and another. It is felt by all but the most ardent supporters of the move, that a matter of so much importance should not have been decided without an appeal to the suffrages of the alumni. Personally I belong to the minority—probably small—who look with a feeling of profound regret upon an act which seems to them to lower the dignity of Harvard, and who feel that the University has been led to take a false step which it is sure in time to regret. As I do not hold a Harvard diploma, I have perhaps no right to an opinion; and in any case I am aware that I am hopelessly out of sympathy with popular opinion in the matter.

Arlo Bates.

Mr. Barrie has undertaken to prepare introductory essays for an edition of the Waverley Novels which is to be published by Messrs. Hodder & Stoughton.

Frederick Wedmore, the editor of the English edition of Michel's "Rembrandt," recently published, was born at Clifton, Bristol, England, in 1844. His father is still a merchant of Bristol, and his mother came of an old Quaker family, his great-grandfather, a Dr. Pole, having in his youth gone to England from New Jersey. Mr. Wedmore's diversity of tastes is traced by some to his mixed ancestry, the predominant English strain being tempered by Irish, Scotch and American blood. He was educated at private schools, studying a year at Lausanne and attending lectures at the Collège de France. When he was nineteen he entered the office of the Bristol *Times*, where he remained three years. His first book, long disowned by its author, was "The Two Lives of Wilfred Harris." In 1871 appeared his first novel of importance, "A Snapt Gold Ring." "Two Girls," published in 1873, came next. In 1876 he published "Studies in English Art," which led to his appointment as art-critic of the *Standard*—a position which he still holds. A year later, towards the end of 1877, he published his most characteristic book, "Pastorals of France," which has just been issued under one cover with "Renunciations." The volume consists of sketches or stories of much delicacy and charm, and of striking individuality both in thought and in form. Mr. Wedmore, in addition to his work as art critic on the *Standard*, writes dramatic reviews for *The Academy*.

LIFE AND CORRESPONDENCE OF DEAN STANLEY.

AT the time of Dean Stanley's death, in 1881, it was stated that he had left the disposition of all his papers, manuscripts, and documents of like nature in the hands of three literary executors. There are few men who have died within the last score of years, the record of whose lives would excite more intense interest, both in his own country and in America. We can still recall the pang with which the announcement of his death was received here. At last, after twelve years, the "Life and Correspondence" appears.

The explanation of this delay forms an interesting part of Dean Bradley's charming Introduction. Dean Stanley's three literary executors were the Rev. Hugh Pearson, for forty years Stanley's closest and most beloved friend, Mr. Theodore Walrond, another trusted friend, and Mr. (now Sir George) Grove, who had been for twenty-five years closely associated with the dean's literary work. In less than a year after Dean Stanley's death the Rev. Mr. Pearson was laid in his grave. It was Stanley's wish that his Life should be written by Sir George Grove. But the latter found so absorbing a literary task incompatible with his labors as Director of the new Royal College of Music. In 1883 Mr. Walrond accepted the labor of writing the biography, but the timely completion of



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ARTHUR STANLEY'S ROOM IN THE PALACE, NORWICH.

the work was frustrated by his sudden death in the summer of 1887.

It was at this crisis that Dean Bradley was invited to undertake the task. This invitation he accepted, "with something more than hesitation, and in opposition to more than one warning voice." By the summer of 1891 he had completed a continuous narrative, with copious extracts from Stanley's letters, reaching to 1840. At this time, because of failing health and under the strain of many conflicting claims, Dean Bradley was compelled to give the task to another, and all that he had written, and all existing materials, were placed in the hands of Mr. Rowland Prothero, to deal with as he thought best.

From these sources, and after these many years, has come forth a most welcome and interesting biography of Dean Stanley. It is no small compliment to the good judgment of Mr. Prothero to say that although the volumes deal most minutely with Stanley's life and thought, there is not a page that the reader could wish unwritten. As to the materials available for the biography, the foremost and most important place must be given to Stanley's own letters; he was "the most indefatigable of letter writers." Even as a boy of fourteen his letters written from Rugby have a peculiar charm: "At last came the Doctor [Arnold] himself," he writes, on his introduction to the famous school, "but I certainly should not have taken him for a Doctor. He was very pleasant, and did not look old." Before he had finished his Oxford studies Stanley was recognized as one of the leading thinkers of his day, and thenceforth the story of his life, besides being the unfold-

LIFE AND CORRESPONDENCE OF ARTHUR PENRYHN STANLEY. By R. E. Prothero, with the co-operation of Dean Bradley. With portraits and other illustrations. 2 vols., 8vo, $8.00. Charles Scribner's Sons, New York.

ing of a most interesting and lovely personality, is very largely the history of the religious and political crises of the period in which he was so conspicuous a figure. It would be impossible within our space even to refer to the topics treated. The meagre mention contained in the chapter headings alone is enough to excite continual interest. Dean Stanley's continuous intercourse with the best minds of his generation makes his correspondence a most valuable epitome of the many important religious and philosophical movements that occurred during his lifetime. There are some delightful letters written by Stanley, from Paris, from Russia, and from Palestine, and volume two contains a careful estimate of his place as a writer and preacher. Dean Bradley closes his Introduction with the following character study and portrait:

> Stanley's place was, no doubt, extremely difficult to define. To many he was known mainly as the theological controversialist, whom they regarded, some with grateful sympathy, others with terror and aversion. By many more he was recognized as the forcible, picturesque, and attractive writer who gave a fresh and vivid colour to the details of a Scripture narrative, or aided them, as none other could, to realize through the gathered dimness of centuries events and scenes and persons of long-past ages. There were not a few who had found in him a teacher who had a power of awakening them to an undying interest in important studies, such as no one else had ever inspired; and there were others who, in an age of unsettlement and perplexity, had found in his written or spoken words counsels which had served to guide and uphold them through periods of mental strain and spiritual perplexity.
>
> Others were drawn to him by the magnetic influence of his attractive personality; the charm of his social gifts; the brilliancy of his conversation; the range of his interests; the inexhaustible stores of a mind that was daily adding to its treasures things new and old, and daily bringing forth from those treasures a wealth of illustration and instruction. And there were many who saw in him—especially in his later years—the very embodiment of a true and gentle courtesy, at home alike in the circle of a Court, in a meeting of students or inquirers, in a group of children, or among a gathering of working-men and women: one endowed with a wide and open-hearted sympathy, always striving to find points of union and agreement between those who were estranged from each other by divergent views or systems; always striving to unite in peaceful intercourse, and, so far as possible, in community of work, men of conflicting views, the leaders or the followers of opposing parties.

ENGLISH NOTES.

LONDON, December 5, 1893.

A SALE of interesting Dickens relics took place recently at Messrs. Robinson & Fisher's. The prices realized were moderate. Not that there is any diminution in the value of such articles, but the sale did not seem to have been extensively paragraphed; hence many people did not know of it. Since the disposal of these relics, Dickens worshippers have been wringing their hands to think they were not present. Had the occasion only been more widely known, the prices realized would have been considerably higher. Among the notable lots were "Leaves from the Journal of Our Life in the Highlands," presented to Dickens by the Queen not long before his death, with her autograph inscription therein. This went for thirty guineas to Mr. Cleaver, who, it was subsequently understood, had left an unlimited commission for its purchase. The three toddy-ladles, "Mr. Jingle," "Mr. Winkle," and "The Fat Boy," went for twenty-two guineas, thirty-two guineas, and thirty guineas, respectively. These were purchased by Sir Bruce Seton, and go to enrich his superb collection of pictures and curiosities at Durham House. Some personal jewelry of the author of "Pickwick" went as follows: two scarf slides and three scarfpins, £3 3*s*.; a set of three enamel pearl and diamond studs, £9 15*s*.; three gold studs, three onyx studs, a pair of sleeve-links, and two buttons, £3 3*s*.

A lot especially interesting to Americans was the despatch-box which accompanied Dickens throughout his last American tour. This is the one he mentions in a letter in Forster's "Life." He says: "When we started from Boston yesterday, I beheld, to my unspeakable amazement, Scott, my dresser, leaning a flushed countenance against the wall of the car, and weeping bitterly. It was over my smashed writing-desk." This, which still bears a portentous bruise on its front, and still has a Denver

label on the outer case, only realized ten guineas. A charming original sketch by Thackeray, "Miss Joy," went for eleven guineas and a half, and an excellent little oil portrait by Augustus Egg, of Dickens as Sir Charles Coldstream, in the second act of "Used Up," went for £5. Besides these interesting items may be named the chased silver vase presented to Dickens by the Philosophical Institute, Edinburgh, 1868, which was knocked down at £55; and a salver, presented at Birmingham, 1853, thirty-four guineas. A complete set of the Tavistock House and other playbills were sold at £5 15*s*., and a volume of autographs of celebrities in literature, art, music, and the drama, containing one superbly illustrated letter by Thackeray, went at thirty-seven guineas. There were scarcely any Americans at the sale, or there is every probability that the prices realized would have been considerably higher, for there were many items that possessed a strong interest for them. There was an album containing a quantity of autograph letters from distinguished Americans who were intimately connected with Dickens's first tour in the United States. Since the sale some of the treasures have changed hands at doubled prices.

The custom of compiling a catalogue of the contents of moderate-sized private houses—their books, their belongings, their *bric-à-brac*, and their associations—was probably first introduced by Crofton Croker when he wrote the account of his residence, Rosamond's Bower, at Parson's Green. It is a very excellent idea, and makes an acceptable chronicle of such a mansion always pleasant to its proprietor and his friends. The account of Rosamond's Bower is now extremely rare, and I have never seen but one copy, which is in the possession of the author's son, my old friend Mr. T. F. Dillon Croker, who is the happy possessor of a marvellous collection of autographs, and some very rare books and literary curiosities. Of later years the careful cataloguing of private collections has found increasing favor, but it has, in most instances, been confined to books. Every one can call to mind Mr. Frederick Locker Lampson's delightful little volume, and now it is said that Mr. Gosse is taking a step in the same direction with regard to his own library. He, however, introduces a delightful novelty in the introduction of unpublished poems by Mr. Austin Dobson and other writers. This novel illumination of a catalogue deserves special recognition.

It is a pity, however, that such catalogues should be confined to books. The household gods, the pictures, the ornaments, the furniture, the relics, the *bric-à-brac* of many a man are often more interesting than his books. What a volume might have been written with regard to the house of the late Lewis Wingfield, what a history might be compiled concerning the abode of Mr. Edmund Yates, what pages might be derived from the dwelling-place of Mr. George Augustus Sala! The worst of it is, everybody is so busy nowadays, and the very man who ought to write such an account, namely, the proprietor of the place, is the very last who has the time to undertake it. I often wish I had nothing to do. I frequently think of the things I would accomplish if I had time to turn round. One of the things I should endeavor to set about would be the history of my own little cabin, the catalogue of the contents of my especial den. I cannot help thinking that there might be matter of considerable interest to be evolved therefrom. If copiously illustrated, I believe it would form a very attractive volume. But in the present day one never has time to do anything.

The news promulgated by M. Delisle, the principal librarian of the Bibliothèque Nationale, ought to give great comfort to the literary world. He informs us that, in consequence of paper being nowadays made of inferior materials, in a few years' time books will begin to perish, and out of the two thousand and more volumes annually published in Paris, there are very few of them that will achieve a long life. The decay begins with yellow spots, which speedily develop into holes, and eventually the page crumbles up altogether. He tells us, too, that those who pin their faith to hand-made papers are not much better off, as the chemicals employed

in their manufacture are gradually making them rotten. This information can scarcely be a cause for regret. Every book that is worth reading will be the quicker reprinted, and the hopeless rubbish—of which we have far too much in the present day—will perish, as it deserves. This decay of paper will bring about a healthier tone in our bookshelves, and we cannot help thinking it will make it better for trade all round. The paper-maker, the printer, the binder, and the publisher will all participate in the increased reproduction that this perishable paper will bring about. *J. Ashby-Sterry.*

GLIMPSES OF CELEBRATED AUTHORS.

STEVENSON IN HIS ISLAND HOME.

FROM an article in the San Francisco *Examiner* describing Robert Louis Stevenson in his island home in Samoa, we make the following selections :

"Well, no; I'm not passionately fond of reporters, particularly the American variety; but come on in, and I'll have a go with you, anyhow."



From "Virginibus Puerisque."—Copyright, 1893, by Charles Scribner's Sons.

ROBERT LOUIS STEVENSON.

Such was the greeting with which Robert Louis Stevenson received the announcement of my name and business as we met on the broad veranda of his island home, far back in the hills of Upolu, the land of the southern cross and the sacred hen. There was a dim suspicion of a smile in the depths of his big black eyes as he extended his hand—a long thin, cool, patrician hand, which fluttered for a moment in the palm of my large, moist paw. Then he withdrew a step, hitched up his trousers, and eyed me with the air of a man who could read the thoughts of another better than he could express them himself. I started in to explain that my business was not to misrepresent or garble the statements of earth's greatest living novelist.

"That's all right," he said, laughing. "Come in and see what there is to be seen, and ask us all sorts of questions. Then run riot with your pen, and when the paper comes, I'll read the article, damn till the air is blue, and everything will be all right."

Reassured by this cheerful view of the future I followed the marvellous man of letters into the house, where I had what I've since tried to persuade myself was an interview with him. But, after carefully reviewing the hour we spent together, I am impressed with a vague, uneasy suspicion that he interviewed me. However, we exchanged large quantities of words of an uncompromising nature, interspersed with beer and anecdote. While extremely cordial in his manner, the novelist talked guardedly, and was careful not to commit himself on any vital point. He steered wide of politics and all other matters pertaining to the situation in the islands.

He sat directly in front of me, viewing the ceiling in a retrospective manner, and holding a home-made cigarette in his right hand. On a table within easy reach stood a can of tobacco, from which he rolled a fresh smoke as soon as the old one gave out. His attire consisted simply of a tight-fitting, sleeveless undershirt, cut décolleté, and which set off his sparsely settled figure in startling relief. A pair of black trousers, rolled up half way to the knees, completed the toilet of this eccentric genius of the South Seas. His feet were bare. While talking he rested his right foot

across his left knee. It was a symmetrical foot, long and slender, and beautifully arched, and as he talked he gently toyed among his shapely toes with his disengaged hand. Somehow, it occurred to me while noticing these peculiarities that any man who would describe Robert Louis Stevenson as half clad when he was fully two-thirds covered was taking a mean advantage of the author's hospitality.

In stature Stevenson is a little above the medium, but wofully thin and pale. His face is gaunt and haggard, and wears an expression of continual weariness. In fact, he is ill most of the time, but is uniformly good-natured in spite of his afflictions. Callers are numerous at the big house in the hills, dropping in at all hours of the day and on all kinds of business, but the novelist is always ready to meet these social obligations.

He arises at six o'clock in the morning, eats breakfast shortly after, and works till noon. At two o'clock in the afternoon he takes up his pen again and labors diligently till five o'clock. Sometimes he works too hard, and nervous prostration follows. It is then he seeks rest and recreation in a sea voyage, generally to Sydney and back, and the journey does him good.

The Stevenson household consists of the novelist, his wife, and two stepchildren, Lloyd Osborne and Mrs. Strong. Osborne assists Stevenson in his literary labors. "Vailima," which in the Samoan tongue means "fine waters," is what the novelist calls his combination residence and fiction foundry. It is an ideal spot for the dreamer, and a home for the poet and student of nature. In the middle of a green plateau, sloping gently toward the sea, stands the house, a low, rambling, two-story structure, of a dull drab color, and with an iron roof painted a glaring red. Deep verandas encompass the building round about, from the upper one of which the Pacific Ocean can be seen stretching away to the north. At the back the Green Mountains tower to a height of six thousand feet above the sea. Six hundred feet above the level was high enough for Stevenson, so he cleared a spot in the wilderness of palms and tangled wood, where he pitched his tent and lives in peace.

The house is nearly four miles from the beach, and is accessible only to birds, foot passengers, and sure-footed native horses. All provisions and supplies are carried from the beach in huge iron panniers, lashed to the back of a gigantic white Percheron horse. The animal was imported expressly for the purpose for which it is used. One of the sights of Apia is to see Stevenson go shopping by proxy in the person of a small Kanaka leading the pack horse along the road with its load. The last lap to Vailima is a grass-grown path twisting between two rows of lime trees filled with their acid fruit. No sign of the house appears till the weary traveller, worn and moist, reaches a red gate hung to wheels overhead. The gate opens upon a lawn which is the pride and joy of its owner and the wonder of all beholders, so perfect are its appointments.

A TALK WITH FRANÇOIS COPPÉE.

ACCORDINGLY I obeyed, writes a correspondent of the London *World*, and called on the following day in Rue Oudinot, a quiet street in the Faubourg St. Germain, with a character of its own, for never were there seen such a number of schools, hospitals, convents, and lunatic asylums so close together. Decidedly the poet has *tout sous la main*. There, in a modest little house, he has lived, loved, and worked for the last twenty years; there died his mother, to whom he was the most devoted son; she took her last walk round the rose garden, she sat under the shady tree near the window of his study till she could be carried



From Authors' Portrait Catalogue.—Copyright, 1893, by Harper & Bros.

FRANÇOIS COPPÉE.

out no more, and this is why Coppée will not leave his small abode for a grander one. Besides, he was not born in a palace, and his tastes have remained simple; he is the son of an employe of Ministere, and he had been an employe himself for some years, when all his aspirations and the flights of his soul had to be crushed for the sake of his home. The father died, and at twenty years of age, Coppée, though the baby of the family, became the father of it; his mother and his sisters waited every month, with tears in their eyes, for the pay earned by the thin, pale young man, who smiled like a hero to reassure them. But the evenings were his own, and ungrateful toil could not keep shut forever the wings of the

poet. Soon it was rumored that the most delicious little fragments of verse were flying about, and that a young star was rising somewhere; then, suddenly, in one evening the star became a planet of the first magnitude. Coppée has never married. He lives with his eldest sister, Mlle. Annette, who, to my great regret, was in the country when I called in the Rue Oudinot. She has never left her brother, and this fact explains at once the aspect of the poet's rooms; it is not a bachelor's home—it is the home of a spinster, simple to plainness, stiff, inartistic, clean, and dusted to perfection. I asked him if he was preparing a new volume of verses.

"Alas!" he said, "yes, I am; and though I do not like to hurry myself" (I knew that), "I write steadily now, in the country, where I am spending part of this summer, because I feel something quite peculiar just at present, as if the source of poetry was going to be exhausted—was drying up in my brain. Fifty-one, madame! Fifty-one! So I am writing a long poem, which is to be called 'Mon Testament,' the testament political, poetical, sentimental, etc., of the Sieur François Coppée, in imitation of our old poet Villon."

This frightened me rather. "I hope," I said, "that you are not writing this in old French."

"Oh dear, no, though the French of Villon is as intelligible as our language of the period, the French of our young decadents."

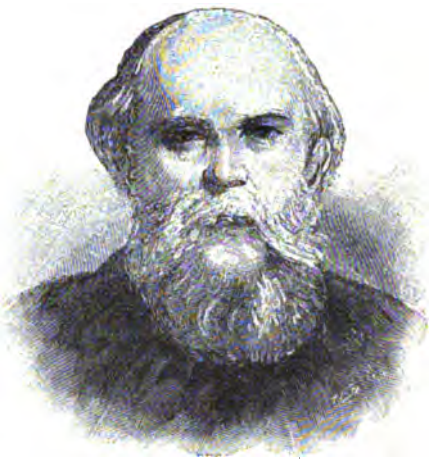
"It is true," I exclaimed, "it gets worse every day; this morning I read in my paper an article written in the most outrageous style, and"—

"Hush! hush! not a word more; remember that you are going to relate our interview; let us not say any evil of our French! You see, it is not spoiled, it is sick, *voilà tout*. This delicate organization is subject to fits of illness. Villon was almost incomprehensible, though long before him Froissart and others were quite easy to understand; then it found again its balance, to lose it once more, till Montaigne came and restored it to perfect health and beauty. Now it has a bad moment to pass—only that, nothing more, believe me—and we shall manage to pull it through. Do not say anything about it to the English!"

I thought it was quite touching to see this tenderness of the poet toward the instrument he plays upon with such a loving hand; then I remarked, that for a man who does not care to hurry himself, he was making his testament much too soon. But he winked quite jovially, and said, "*Cela ne fait pas mourir.*"

M. PAUL VERLAINE.

It speaks volumes for the interest in poetry taken by the generality of people, that the visit to England of M. Paul Verlaine, writes a correspondent of the London *Literary World*, should have attracted such inadequate notice. An audience of about a hundred gathered the other night to hear the man who is, perhaps, when taken at his best, the most original and exquisite of living poets. He has been a Bohemian of the Bohemians; he is a mystic; but, above all and through all, a word-artist of the impressionist school, "curious of beauty in rapid and accidental effects." His poems are often short mood-studies, "flying hints and musical echoes" of some emotional phase. Of these brief melancholy reveries, the sonnet,



Reproduced from the *London Illustrated News*.

PAUL VERLAINE.

"Mon Rêve Familier," is an instance. It has the throb and wail of the violin.

He has been classed by critics with the "Symbolists" and "Deliquescents." Like the latter, he takes great liberties with the prosody of the language, but always under the guidance of an exquisite ear, knowing that "nice customs courtesy to great kings" in art as in society. Like the former, he often throws an unexpressed weight of meaning on a single phrase, thus calling in the reader's intelligence to help him out, but his genius is too essentially lyric to be often obscure.

M. Verlaine's later poetic work has been, for the most part, deeply devotional and Catholic in tone. This reaction of the religious sentiment against the tyranny of scientific naturalism is one of the marked features of present-day French literature. In the case of Paul Verlaine, this tendency is reënforced by the character of the man. His photograph shows a head, half-satyr, half-sage; and the contrast between the pagan ideal of self-affirmation and the ascetic theory of self-abnegation (which still seem to be waiting for their true synthesis) gives an almost dramatic interest to the works in which he lays bare, with characteristic simplicity and sincerity, the development of his new life. The little volumes, "Sagesse," "Amour," "Bonheur," have much more than this merely psychological interest: they contain poems which, for intensity of religious passion and combined subtlety and splendor of expression, are unsurpassed.

ABOUT BOOKS AND AUTHORS.

Henry James is said to be the author of a comedy which Mr. Daly will produce this month in London.

The biography of Lord Tennyson, now in preparation by his son, is one of the works which the literary world is eagerly awaiting.

The announcement is made by the family that a full and authorized memoir of the late Francis Parkman will be prepared as soon as circumstances permit.

The Scribners have in press for early publication an important work of large scope, "Civilization During the Middle Ages," by Professor George B. Adams, of Yale University.

"It is not in Paris that one may find the richest collections of books," wrote Octave Uzanne recently. "It is at Chantilly, at London and at New York. I have seen them as a book viewer. I hope to see them again as a book lover."

Captain Charles King writes his stories in an original way. He first outlines his story in a sort of shorthand practised only by himself. Then, using these notes as a basis, he dictates the story into a phonograph, his secretary transcribing the chapters from the cylinders to paper. He considers about 4,000 words to be a good day's work.

Cy Warman, whose poems of Western life are attracting some attention, was born in Illinois and began his literary career as a journalist, publishing a railway paper called *The Frog*. During his early manhood he was also an engineer on the Denver and Rio Grande Railroad, which explains his partiality for subjects connected with railway life.

The verified prophecy of Omar Khayyám, "My tomb shall be a spot where the north wind may scatter roses over it," is recalled by a ceremony that occurred recently, when a slip from one of the rose trees near Omar's grave, grafted upon an English stock, was planted at the head of the grave of Edward Fitzgerald, whose brilliant translation of the "Rubáiyát" is everywhere known.

Mr. Howells's library in his Fifty-ninth Street apartment, says the New York *Times*, looks out upon Central Park. The walls are covered with books and pictures, and in the room stands a long library table made from a design by the author's wife. Mr. Howells does his work in the morning in a little room in the rear of the library, "severe as an ascetic's cell." Since an injury to his wrist made it difficult for him to write with a pen, Mr. Howells has used a typewriter.

A copy of Mrs. C. H. Stranahan's "History of French Painting," extended from one to two volumes by the insertion of about 190 plates and portraits, extremely scarce and beautiful, and bound in blue levant morocco, ornamented in gilt, lined with embroidered silk, lace border, uncut, was sold recently by a New York bookseller for $125.00. The illustrations included portraits in proof of La Fontaine, Janin, Molière and others, and etchings by Corot, Charles Jacque and others.

Among the January books which the Macmillans have nearly ready are "English Town Life in the Middle Ages," by Mrs. J. R Green; "The Dawn of Astronomy," in which J. Norman Lockyer treats of the early development of the science in its relation to the religious observances of the Egyptians and others; "A Commentary on the Writings of Henrik Ibsen," by Professor H. H. Boyesen; and "Catherine Furze," a novel, by Mark Rutherford. In February Mrs. Humphry Ward's new story is expected to be ready.

A new volume of essays on literary topics, "Essays about Men, Women and Books," by Augustine Birrell, whose "Obiter Dicta" and "Res Judicatae" have given him a wide reputation, is announced for early publication. There are in all nineteen essays on, among other subjects, Swift, Bolingbroke, Sterne, Johnson, Hannah More, John Gay, Marie Bashkirtseff, Books—Old and New, Bookbinding, Poets Laureate, Hours in a Library, Free Quotations, and Authors and Critics. The book will be published in uniform style with his other volumes by the Scribners.

A correspondent of the Boston *Literary World*, writing of Mr. Barrie, whom he met at a literary gathering in London, says that he "gives one the impression of being very retiring, and in stature is boyishly slight and small. He looks delicate, and in his quiet face there is the power and the spirituality manifest in his work. As a critic he is pleasant to listen to. He has very generous admirations, and is not minded to talk of any one whom he cannot have the noble pleasure of praising.

He would seem austere if one did not recall the great humanity in his writings."

Prof. Robert Flint, of the University of Edinburgh, has been engaged for many years upon a work of the highest importance, the first volume of which is soon to be published by the Scribners, the general title being "Philosophy of History." The specific title of the volume now in press is "Historical Philosophy in France and French Belgium and Switzerland." The author's large scheme is to describe and criticise the principal attempts which have been made in France, Germany, Italy, England, Belgium and Switzerland philosophically to comprehend and explain the history of mankind.

Of R. E. Prothero, the joint author with Dean Bradley of "The Life and Correspondence of Arthur Penrhyn Stanley," just published in two volumes and reviewed elsewhere in this number of THE BOOK BUYER, the London *Literary World* says:

"The new editor of *The Quarterly* is a comparatively young man, much better known at Oxford, where he was at Balliol as an undergraduate and All Souls as a Fellow, than in the wider world. At present he is most widely known by some letters on the Welsh Church which appeared in *The Times* and *The Guardian*."

A correspondent sends to the London *Literary World* a story which illustrates the determination to get a book published at any cost of trouble and labor. The Rev. Will Davy, Vicar of Lustleigh, Devon, could not afford to have a twenty-six volume, "History of Divinity, in a course of sermons on the First Institutions of Religion," published at his own risk. He consequently bought some old type, set it up himself, and printed his volumes two pages at a time. Fourteen volumes were printed altogether, and the task took twelve years (1795–1807). There is a copy in the Bodleian, described in Macray's "Annals of the Bodleian," page 259.

Mr. and Mrs. Tregaskis, the booksellers of High Holborn, London, recently discovered a valuable Dickens memento, a photographic negative of a literary and dramatic group in Albert Smith's garden, taken some thirty years ago. There are twenty-four portraits in the group, among whom is Charles Dickens reclining in the immediate foreground; and surrounding him are Charles Dickens, Jr., Albert Smith, G. C. Stanfield, Shirley Brooks, Marcus Stone, Wilkie Collins, Mark Lemon, and two each of the Misses Hogarth and Dickens—all apparently excellent portraits. An enlarged photogravure has been made from the negative, with a view to publication.

The Boston correspondent of the *Critic* explains as follows how John Fiske began his literary work by writing one of the papers that later formed his first book, "Myths and Myth Makers":

One night, at a small social gathering at the house of Mr. Howells, the company began talking about Mother Goose, and started a discussion on the origin of those rhymes and of the fairy-tales of the nursery. Professor Fiske got so deep into it that Mr. Howells suggested that he write a paper on the subject for *The Atlantic*, of which he himself was then the editor. So he wrote one, and finding it took well, continued his treatment of the subject, finally turning the series of papers into a book.

Silas K. Hocking, whose books have a popularity in England very similar to those of E. P. Roe in this country, gives the following explanation of how he became an author:

When I was a minister at Burnley, I was going out one day for a walk, when the rain suddenly descended in such a dismal fashion that I returned to my study. I found some old circuit plans on the table, and, just to pass the time, I cut them into strips, and on the blank sides began to scribble some curious stories I had heard from an old seafaring uncle of mine. The thing grew upon me. I became interested, and when I had finished twenty chapters I mentioned the fact casually to a local editor. He asked me for the MS., and thus, sixteen years ago, my first story, "Alec Green," appeared in print.

A recent number of *The Young Man* contained a sketch of Hall Caine which quotes this author as follows on the subject of the book critics of the present day:

Their profession has been called into existence apparently by the public demand for condensed accounts of what is going on in the publishing world. Well, now, the publisher's view of the duty of this class of men is quite unlike the view they themselves take of their function. The publisher thinks their business is—I have heard George Bentley say this—to tell the public what is *in* a book, what it is about. The critic himself is often not quite able to make up his mind whether the review is for the publisher, the author, or for the public,—to tell the public whether the book is good or bad, or to tell the author whether he has made slips or blunders, and whether his art is advancing or going backwards.



From "The Rulers of the Mediterranean." Copyright, 1893, by Harper & Brothers.

GROUP OF NATIVES IN FRONT OF SHEPHEARD'S HOTEL, CAIRO.

BIOGRAPHIES AND MEMOIRS.

THE appearance of the first volume of the long awaited *Memoirs of Chancellor Pasquier* adds another to the many French journals and autobiographies which make the stormy period of the French Revolution seem so near and familiar. This volume covers the period from 1789 to 1810, and includes the Revolution, the Consulate, and the Empire. Chancellor Pasquier was a great personage, belonging to a distinguished family, familiar from childhood with the society of courts, and trained to statecraft. He had a close knowledge of all that went on at Versailles, in the Assembly, and among the people, and he sets down events, tendencies, character-sketches, happenings of the Court, the creation of Napoleon's new nobility, and graver history with the same readiness. The horrors of the Revolution made him abhor a popular government, and the belief that France needed a strong hand over her reconciled him to the tyranny of the brilliant Corsican despot, whom he honestly served, and whose greatness he admired, and the memoirs of whose Court, therefore, he is qualified to write with fairness. The present volume closes with the departure of Napoleon from Paris on that ill-starred Russian campaign which, four years later, compassed his overthrow. [Scribners, 8vo, $2.50]

Monsieur Paul Gaulot's *A Friend of the Queen* (translated from the French by Mrs. Cashel Hoey) is in line with that part of the "Pasquier Memoirs" which deals with the Fall of the Monarchy. It is the biography of Count Axel Fersen, the Swedish nobleman whose claim to historic remembrance rests on his devotion to Marie Antoinette, rather than on any personal achievement. M. Gaulot makes use of documents only recently brought to light, and writes in rapid and vivid detail the history of his hero, from the chance meeting with the Dauphiness in 1774, at the age of nineteen, to his death in 1810. He sketches the brilliant French Court; the campaigns of our own Revolutionary army, which Count Fersen joined, in a self-imposed exile from the presence of the Queen; the turbulent France to which he returned in 1783; the harassing life of the next ten years wherein he strove, both as agent to the Great Powers, and as plotter and schemer in Paris, to save Majesty from impending ruin; the clumsily managed flight to Varennes, which he instigated and helped; the execution of the Queen, and the despair

which sent him back to Sweden, a re-actionary in politics; and finally his tragical end, beaten to death for an imaginary crime, by a brutal mob in the courtyard of the Hôtel-de-Ville of Stockholm, in broad daylight, while the soldiery awaited orders to fire. [Appletons, 8vo, $2.00.]

The studious and accurate Monsieur Imbert de Saint-Amand has completed, under the title of *Last Years of Louis XV.*, the nineteenth volume in the series of Famous Women of the French Court, and the last volume in the group of four which deal particularly with the women of the Valois and Versailles Courts. Briefly, but with discernment of causes and clearness of statement, the author considers the relations of king, nobility, clergy, middle classes and populace, the influence of political women and of the philosophers, the influence of the *Salons*, and even of the prevailing affectations of gallantry, upon the social structure. After the general, comes the particular, and in the events and tendencies of certain influential lives he finds the causes of effects not fully manifested for a generation. In this second half of the book we are face to face with the dreary king, with Madame du Barry, with the defeated Madame Louise, with Marie Antoinette as child, bride, Dauphiness, court lady, with deathbeds and scaffolds. Truly, as Monsieur Sardou has said, "When History makes a drama, she makes it well." The volume is well translated by Elizabeth Gilbert Martin. [Scribners, 12mo, $1.25.]

The latest volume in the Great Commanders series is *General Thomas*, written by Professor Henry Coppée. His biographer touches lightly the early life and services of Thomas, but from the time of the issuing of his commission as Brigadier-General, and his assignment to the Army of the Cumberland, in August, 1861, the history becomes minute. The political condition of affairs in Kentucky and Tennessee is explained, difficulties of equipment and advance shown, and the battles of Mill River, Stone's River, Chickamauga, Missionary Ridge and Nashville fully described. A clear statement of the conditions of the movements to Atlanta and to Nashville makes these campaigns intelligible. Finally the last services, and death of General Thomas end the book. Professor Coppée is filled with admiration for his subject. But he does not allow the enthusiasm of the friend to disturb the impartiality of the historian. [Appletons, 12mo, $1.50.]



From "Photography, Indoors and Out." Houghton, Mifflin & Co.

ANTICIPATION—A VENETIAN STUDY.

(From a photograph by Joseph Obermeyer.)

It is indeed a romantic and picturesque story which Dr. William Wright tells of *The Brontës in Ireland*. His purpose is, by giving such biographical details as he has been able to gather of the father and uncles and grandfather and grandmother of Charlotte and Emily Brontë, to account for the marvellous story-telling power of these sisters. The facts which he has unearthed certainly throw a good deal of light upon the sources of the Brontë genius. They were a strange, proud, hardy, adventurous race, old Hugh's career supplying in itself the materials for a fine romance. Incidentally the book, which by the way is written in a somewhat desultory way, gives some very racy pictures of Irish life, entertaining to the last degree. The admirer of the authors of "Jane Eyre," "Shirley" and "Wuthering Heights" will find in it much that is of value and significance. [Appletons, 12mo, $1.50.]

Admirers of the Quaker Poet will turn with interest to *Personal Recollections of John G. Whittier*, by Mary B. Claflin. Mrs. Claflin, the wife of ex-Governor Claflin, had the privilege of knowing Whittier well, and he was frequently a visitor in her house. While her recollections do not add much to our knowledge of the man, they give a very pleasant impression of what may be called his domestic side. A number of interesting anecdotes are given; most of them are new. Mr. Whittier habitually spoke of "our folks"—*i. e.*, Quakers—as distinguished from "the world's folks," and in spite of his love for New England he wished that the Pilgrims had drifted down to Virginia. He had a fondness for ghost stories. Everything in the way of statuary he called a "graven image;" even when speaking of Jackson's bust of Sumner he said: "Thee knows I am no judge of graven images." Of Lydia Maria Child he said one day: "Liddy had something new on her bunnit. She has worn that bunnit for ten years, but she had some new fixin' on it to-day. What does thee think it was?" [Crowell, 18mo, 75 cents.]



From "The Barbary Coast." Copyright, 1893, by Charles Scribner's Sons.

THE LIGHTHOUSE AT CAPE SPARTEL.



From "Wayside Music." G. P. Putnam's Sons.

THE LITTLE MISSIONARY.

SOME BOOKS OF TRAVEL.

IN *The Rulers of the Mediterranean* Mr. Richard Harding Davis shows himself in the direct line of descent from Herodotus, prince of travellers and tale-tellers. He looks on men and lands with a like genial common sense and wide sympathy, weighing with a like impartiality, if not the virtues and vices, at least the manners and customs of strange civilizations. And again, like Herodotus, he tells his tale with unrhetorical directness, in a style more like clever conversation than formal composition. His tale begins with the English Rulers of the Mediterranean at Gibraltar, where he hobnobs with the officers of the garrison, and grows familiar with that unique citadel, and the little patch of transplanted England. Then he crosses to Tangier, on the African side of the three hours' wide gateway, his account of which ancient city is the more valuable because he is one of the few travellers who remember that they themselves are the foreigners and not the Tangierans. Next follows the story of the voyage from Gibraltar to Cairo, always with a touch of whimsicality which is not foolery. The chapter on "Cairo as a Show-place" takes the point of view of the spectator, merely, but the spectator constantly falls into the habit of speech of the keen observer. The chapter on "The Englishmen in Egypt" is serious and full of information. That on "Modern Athens" is a sympathetic study of place and people, reflecting in its treatment what he himself says of the town, "It is a pretty city, with the look of a water-color." In Constantinople he finds little trace of the splendid Byzantium and little charm. He says, indeed, as a matter of opinion, and not of fact, that the best part of the city is that part of it that is in the air—the towers and minarets, the lights and lamps strung on long ropes, like necklaces of stars. He does not find the citizens imposing, but Turkish soldiers impress him as more soldierly than any other Rulers of the Mediterranean. The book is profusely illustrated. [Harpers, 12mo, $1.25.]

Of another sort of Twice-Told Tales is Dr. Henry M. Field's *The Barbary Coast.* For the fifth time the veteran editor and author revisits Africa, for pure delight of travelling, apparently, and records his experiences in Morocco, Algeria, Kabylia and Tunis. Nothing is uninteresting to him, and he describes with inexhaustible freshness men and women, citizens and soldiers, bashaws and beggars, morgues, prisons, villas, bazars, forts, schools, gardens, deserts, and mountains. He finds Tangier still an African city, while Algiers has become European. Leaving the town behind, he pushes on into the majestic mountains of the Grand Kabylia, whose great gorges of Palaestro and of Chabet have been made accessible by the French military road. Then comes a journey into the desert, and visits to Biskra, and Constantine, the



From "The Handsome Humes." Copyright, 1893, by Harper & Brothers.

"SHE PROCEEDED TO BIND THEM WITH COOL, WET BANDAGES."

Cirta of Jugurtha and Marius, and to Bone, once the Hippo of St. Augustine. Thence the modern railroad takes the all-observing modern traveller, over mountains and plains that seem still to echo the tread of Carthaginian armies, to Tunis, and French cookery, presently to leave Tunis, city more ancient than the ancient Utica, for Marseilles and home. The divagations of Dr. Field's book are many and valuable, whether they are historical, geographical, political, sociological or ethical. To him, man is more interesting even than nature, and the problem of the future of the Dark Continent a question which deeply concerns all Christian peoples. The book has many illustrations and a map. [Scribners, 8vo, $2.00.]

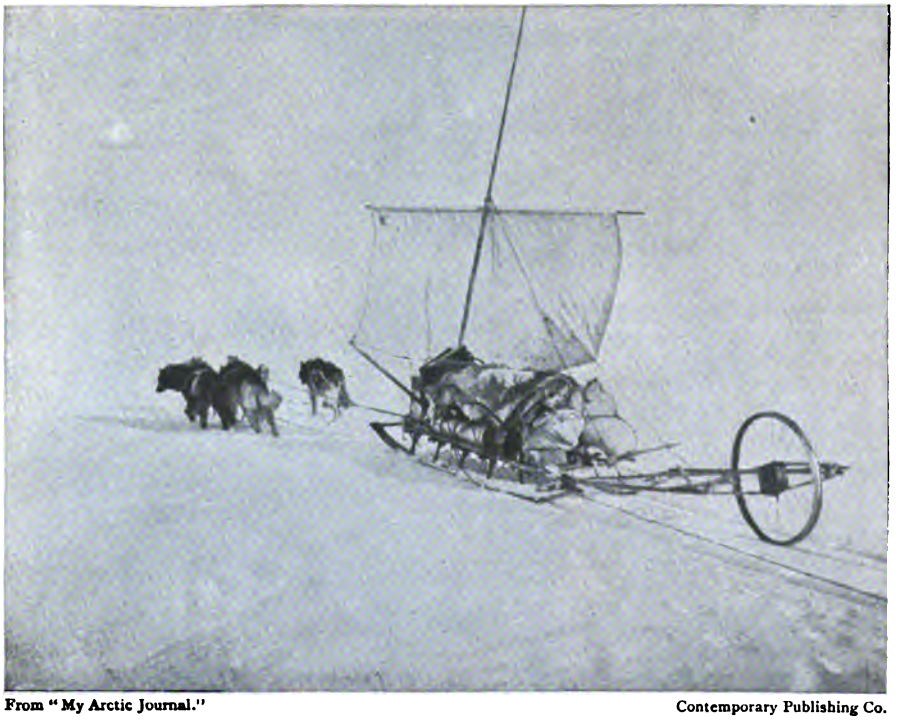
In *Twenty Years at Sea* an old salt, Captain Frederic Stanhope Hill, gathers up his adventures, for the entertainment of the boys of all ages. A sharp-witted sailor who ships in the merchant navy at the age of thirteen, gets his various promotions on merit, and walks the deck, with scarcely two months on land, for seventeen years, must needs have plenty of adventures to tell. There is a mutiny, there are hairbreadth 'scapes, voyages to Bombay, a voyage in a troop-ship to California to take a hand in the Mexican War, a voyage up the Pacific to recapture a runaway ship, and a brush with Malay pirates. The second half of the book describes the adventures of the merchant-captain turned Acting Master in the United States Navy, during the Civil War. The taking of Mobile, and of New Orleans, with many lesser campaigns, make up a spirit-stirring record of recent history. [Houghton, Mifflin & Co., 12mo, $1.00.]

There have been women travellers who have penetrated deserts, scaled mountains, and wandered in unbeaten tracks of both the old world and the new, but in *My Arctic Journal* is the story of the first white woman who has chosen the Arctic regions for her explorations. Mrs. Peary accompanied her husband, Lieutenant Peary, who was put in command of the expedition of the Philadelphia Academy of Natural Sciences for the purpose of determining the question of the extension of Greenland towards the Pole, and spent one year and a quarter in the Abode of Snow. The party numbered but five besides the Pearys, and of their daily life and their achievements Mrs. Peary kept a faithful diary, now published. It is a story of dire

discomfort, and sometimes of actual suffering, which the brave woman seems to have encountered with an unconscious heroism. The bitter cold, the vast desolation, the eight months of unbroken night, the loneliness, the separation from the world of action and events, she accepts with the calmest common sense. The Journal tells us what the party wore, and ate, what perils they met, what wild creatures they killed, how strange were the repulsive Eskimo, how immense were the snow-fields and how glittering the bergs, what difficulties lay in the way of the housekeeping, and what hours of anxiety beset the patient diarist in the long absences of her husband and his staff. What they accomplished was the practical demonstration of the insularity of Greenland, and the discovery of ice-free land masses to the north of that country. [Contemporary Pub. Co., 8vo, $2.00]

Professor Clinton Scollard gleans matter for another book out of last summer's Lazy Tour of an Idle Apprentice to Minerva, and publishes *On Sunny Shores*. These sunny shores begin at the English Wye, bound the Isle of Wight, border the Neckar and the Rhine, stretch into the Tyrol, encompass Lake Como, being sunniest at Bellaggio, embrace Milan, the Paris of Italy, include Verona with its mediæval palaces, and memories of romance, surround Mount Pentelicus and Corinth in Greece, and reach forth to Syria, where, oddly enough, they harbor the Cave of Adullam, and where Hermon and Damascus mark their farthest bound. A sense of sunshine and vagabondage fills the volume, which is conveniently small, and agreeably full of pictures. [Charles L. Webster Co., 12mo, $1.00.]

A volume entitled *Letters of Travel*, by the lamented Phillips Brooks, may be looked on as the first presentment of material which will presently be used in the composition of the more elaborate biography of the great preacher, to come sooner or later. These letters, addressed to members of his family, and written with the haste and familiarity of intimate kinship, are chiefly notable for the glimpses they give of a sunny, affectionate nature, with a genius for friendship. They were written during several journeys to Europe, and one to Japan, and are hardly more than memoranda of his experiences. [Dutton, 8vo, $2.00.]



From "My Arctic Journal." Contemporary Publishing Co.

SAILING OVER THE INLAND ICE.

NOVELS AND SHORT STORIES.



an Michael, by Henryk Sienkiewicz, translated from the Polish by Jeremiah Curtin, is the third volume in a trilogy of historical romances dealing with the history of Poland in the seventeenth century. "With Fire and Sword," the first volume, has to do with the great struggle begun by the Cossacks, and continued by them and the Russian population of the commonwealth. The Swedish invasion is the argument in "The Deluge," the second volume; and "Pan Michael," the final work in the trilogy, is a romance built upon the Turkish invasion of Poland.

This is a remarkably strong story, in which the love of woman, the love of country, and the love of adventure combine to form a swiftly-moving tale. The first third of the book consists of the love adventures of Pan Michael, a Polish knight, and the remainder is the relation of the adventures which befell himself and the fascinating young Basia, who has chosen him for her husband, and whose adventures are even more thrilling and inspiring than those of her spouse. There is plenty of plot and incident, told with remarkable vividness and swiftness. All this is projected against a background of historical fact solid enough to give reality to the tale, and not so obtrusive as to annoy those who like their romance unalloyed. [Little, Brown & Co., 12mo, $2.00.]

In *The Coast of Bohemia* Mr. W. D. Howells has made some gentlemanly and agreeable excursions into a very well-ordered and pleasing Bohemia; namely, that inhabited by art students in the city of New York. This undiscovered country is opened up for the sweet sake of Miss Cornelia Saunders of Pymantoning, Ohio, who comes to New York to study Art at the Fine Art Synthesis, despite the protest of the only person at hand who could tell her better, one Walter Ludlow, a young artist from New York. At the Synthesis she meets the romantic Charmian Maybrough, who prides herself on having Indian blood in her veins, and who loves alike to dabble in Art and in the raw material that love stories are made of. Through Miss Maybrough, Cornelia gets a little peep into pleasant and conventional society in New York, and renews her acquaintance with Walter Ludlow, who is at that time one of the sought-after lions of the artistic set in town. These two supply the thread of love-making that runs through the dainty fabric of the story. The book is full of the peculiar charm that characterizes Mr. Howells—the light touch, the felicity of expression, the swift suggestion here and there and everywhere, as butterflies touch and go. Mr. Howells himself has said of this book: "I consider it one of the daintiest bits of work I have ever done." So will Mr. Howells's large and appreciative audience. Mr. Frank Small's illustrations are generally pleasing. [Harper, 16mo, $1.50]

Quite as charming a story as Mr. Howells's, and one dealing with the loves of young



From "The Coast of Bohemia." Copyright, 1893, by Harper & Brothers.
"MY MOTHER HAD INDIAN BLOOD."

people in the sweet, old-fashioned way, is *The Handsome Humes*, by William Black. Sidney Hume, the youngest son of this race distinguished for beauty and brains, is at four-and-twenty designed by his clever mamma to marry the Lady Helen Yorke. But Sidney, who frankly has no interest in life save that of the antiquarian, has no mind either for matrimony or for Lady Helen. But one day Sidney wanders off into the country down Henley way, and there he meets his fate. And so it is all over with the dreams of his mother in regard to Helen Yorke. Against the protests of all the Humes, and undaunted by the knowledge that Nan's father is an ex-pugilist—a fact which the carefully-reared daughter has herself never suspected—Sidney marries the girl he loves. But this is only after the tragedy of the story has occurred, the flight of Nan's father to Australia. It is this ex-pugilist, "honest Jim Summers," who is the real hero of the tale; the patient, gentle, unselfish, self-effacing Dodo, whose renunciation of home and daughter brings the tears and tightens the throat, and whose tragic death closes the exquisite story. Mr. Black has never written anything more tender and beautiful than this. It is full of the wonderful poetry of love and nature in the freshness and fulness of youth. [Harpers, 12mo, $1.50.]

An original idea is that of *Seven Christmas Eves, by Seven Authors*, which is subtitled, "The Romance of a Social Evolution." The seven-jointed story gains in versatility of treatment by its divided authorship, and though the plot is not startling, the story is human and interesting. It is the story of the lives of two waifs, a boy and a girl, from early childhood to the time when the young man goes into Parliament and his wife becomes a Lady Bountiful in Norfolk, with wondrous beauty, and a bank account of her own.

The seven authors are Clo Graves, who, as "Mrs. Mary Cheevers," writes the story of finding the waifs in a London garret and caring for them in her costermonger's shop; B. L. Farjeon, who, as "David Dix," a night-watchman, tells what he knows about the young boy and girl; Florence Marryatt, who gives "Stray Recollections of P. C. Challice, 999 x," the policeman who had to arrest the boy Nick for a robbery, of which he was innocent, but for which he got seven years' transportation; G. Manville Fenn, who rehearses the statement of "Arthur Rowan, Warder," on the ship which carried Nick to Botany Bay; Mrs. Campbell-Praed, who writes "Some Evidence of Alfred Curran, Reporter," who had to do with bringing Nan out to Nick in Australia; Justin H. McCarthy, who makes the "Remarks of Charles Turrill, Esq., M. P.," detailing how Nick made a notable speech "agin' the government" and for his own honor; and Clement Scott, who winds up the loose threads in a final chapter supposed to be written by "a lonely clergyman" with a private heart-ache and a benevolent disposition. The illustrations, which are plentiful and attractive, are by Dudley Hardy. [Lippincott, 12mo, $1.00.]

A Woman of Forty, whose personality comes to disturb the allegiance of Brice Leslie to his young love Griselda Foy, is a woman of the world, with a dead lover, and the reputation of having, consequently, a dead heart. What she does, shows that you never can tell about dead hearts. For she falls in love with this bespoken young man. Between her woman's beauty and her woman's wit she very nearly succeeded in carrying Leslie off his uncertain feet, when he is stricken down with diphtheria. During this illness the woman of forty, whose name is Magdalen Cuthbert, makes him a surreptitious visit, carrying away with her the seeds of the dread disease. She dies, leaving the pair her blessing, which is fortunate all around, since Brice and Griselda have found out that they do really belong to each other. It is a slight story, pleasantly told by Esme Stuart. [Appletons, 16mo, $1.00.]

Probably Quiller Couch could not write a bad story if he should try, and he has never tried, so far as anybody's information goes. The latest book bearing the honorable "Q" on its title-page is called *The Delectable Duchy*, and contains a bundle of Cornish sketches which are light as dandelion balls, slight as shadows, and bright as quartz pebbles. They are all made of odds and ends of the ancient people and traditions of Cornwall, and especially of Troy town, which is the duchy delectable in the historian's eyes. [Macmillan, 16mo, $1.00.]

No one can read Cuthbert Bede's *Adventures of Mr. Verdant Green, an Oxford Freshman*, and *Little Mr. Bouncer and his Friend Verdant Green*, without coming to the conclusion that, allowing for the difference in place, college undergraduates in our time are much the same that they were forty years ago. It was a happy thought to bring out a new edition of these lively college stories with all the author's original illustrations, two hundred and fifty in number; and the manufacture of the three volumes, two containing the *Adventures*, has been very tasteful. The type, paper and binding—the cloth being appropriately of a dark green color

with lettering and decoration in gilt—are worthy of praise. [Little, Brown & Co., 3 vols., 12mo, $5.00.]

In *The First Supper, and Other Episodes*, Mr. Jonathan Sturges has gathered together five charming stories, of which that called "The Brother" is perhaps the most interesting. Mr. Sturges's style is always marked by a vividness and precision of detail which are not, in most writers, conjoined with a strong dramatic quality. "The First Supper" is founded on the slight incident of a young society woman who meets a younger actor at a tea, and goes out to dine with him at a Bohemian restaurant down town. Since the young actor knows he is going back to England to die of consumption, this is for him a farewell to a woman who attracts him. To her it is a glimpse which attracts her still more. The dramatic quality of the story lies in the play of emotion between the two. The book is exquisitely printed. [Dodd, Mead & Co., 16mo, $1.25.]

Dream Life and Real Life, by Olive Schreiner, is a South-African short story, which gives the title to a small collection of the etchings in prose which Miss Schreiner has made characteristic of herself. The three little stories in the book are all minor-keyed and plaintive, but there are no jarring notes, and the music is singularly moving. "The Woman's Rose" is an interesting study of "a woman's faith in woman." [Roberts, 16mo, 60 cents.]

RECENT VOLUMES OF VERSE.

TWO volumes of the poetry of the late Dr. Thomas William Parsons will be eagerly received by the lovers of those who "sing high and aloof" (following Ben Jonson's advice), and especially by the students of the great Italian whose trilogy has many English interpreters, but none, perhaps, so religiously devoted to the task as was Dr. Parsons.

The Divine Comedy of Dante contains his translations of "Hell" and "Purgatory," nearly complete, and a handful of "grains of the gold dust" of the "Paradise." Professor Charles Eliot Norton writes a preface for this volume, noting some of the earlier and more fragmentary editions of the scholar's work, and Louise Imogen Guiney writes a sketch of Dr. Parsons and his work in which she reviews the poet's growth and environment, and traces the evolution of his greatest labor, which was "hardly in any sense a task, for this scholar's Dante grew to be the divine persuasion, the solemn solace, the moral enthusiasm of fifty-five years."

Dr. Parsons is known to fewer of his countrymen than perhaps any other poet of equal delicacy and strength. His character has been sketched by Longfellow in the person of the Poet of the Wayside Inn, but the gentleness and serious simplicity of the man were traits of a character which took no thought for his own repute as a poet, although for poetry and his own poetic expression he cared exceedingly. "No other imitator of Dante," says Miss Guiney, "except, perhaps, Rossetti, is willing to go, for the most part, in such russet English, unashamed. . . . He reminds one sometimes, in his patrician shyness, of the elect men of letters of the seventeenth century, of Drummond and Daniel, children of a pensive but fortunate Muse, 'retired as noon-tide dew.'"

The other volume of *Poems* contains many of the shorter poems of Dr. Parsons, collated from various sources. Many of the poems were printed privately from time to time since 1854 by the author, and are now shown to the large public for the first time. [Houghton, Mifflin & Co., 12mo, $1.50 and $1.25 respectively.]

The "verses written on occasion, in the course of the nineteenth century," by Edward Everett Hale, have been collected in a volume called *For Fifty Years*. It will surprise those familiar with the writings of the versatile Boston preacher to learn that his output in verse has been sufficient to fill 133 pages. The volume includes "Ballads and History," "College Verses," "The War," "Translations," "From Sermons and the Bible," and "Sonnets, Valentines, Birthdays, etc., and so forth." The earliest bit is an extract from the Class Poem of 1839, which appears with an apologetic footnote. Dr. Hale says he "took from Dr. Doddridge the hint of putting together in verses, at the end of a sermon, whatever there was to say," and his best poetical work is in the fifth section of the volume. [Roberts, 16mo, $1.00.]

The Great Remembrance and Other Poems is the title of the collection of Richard Watson Gilder's poetry. The poem which gives

its name to the book, "The Great Remembrance," was written for the annual reunion of the Society of the Army of the Potomac, held in Boston June 27, 1893. The book also contains "The White City," "How Paderewski Plays," and other familiar poems, but out of the forty-one included in the collection, only fourteen have appeared elsewhere in print. Mr. Gilder's poetry always has a clear, tender quality in its music. The beauty of "The New Day" and "The Celestial Passion" is seen again in such poems as "Winds to the Silent Morn," "A Child," "Indirection," and "How Death May Make a Man." It would be hard to find elsewhere so adequate a tribute to the great actress as Mr. Gilder's lines to Eleanora Duse, wherein he calls her

> "A soul unsheathèd, a pale, trembling flame
> That suffered every gust and yet did cling
> With fire unquenchable."

The dainty white and gold cover is as fair as are the tall pages. [Century Co., small 12mo, 75 cents.]

Frank Leyton's *Skeleton Leaves* has the distinction of appearing in a second edition, and deserves it. It is a poem of real power and pathos. The story is sad and sombre, but it is written with a distinct purpose, as the dedication to the chairman and members of the Howard Association, "who have done so much to rescue the orphan children of this country [England] from a contamination which is often worse than death," shows. It is told in graceful blank verse, with rhymed interludes between the various sections. Mr. Leyton has an undeniable poetical gift, which is well displayed in the lyrical parts of his work, and notably in the last two divisions of the narrative. There are occasional faulty rhymes ("draw" and "store," for instance), and now and then halting lines. Some parts of the poem are uncommonly strong and suggestive, and even in a single line the poet shows remarkable power of vigorous expression.

> "Feeling the sting of doubt—death-pain of faith,"

is a good example. The book is beautifully got up and handsomely bound, with a tasteful design of skeleton leaves stamped in silver on the delicate green cloth cover. [Longmans, 12mo, $2.00.]

Many charming little books of graceful verse allure the undecided searcher for an unpretending gift which yet has a soul. Among them, these four seem specially attractive. *Wayside Music*, by Charles H. Crandall [Putnams, $1.25], is a Quakerish volume under whose demure gray hood one should not fail to peep. There are poems of "Life, Love and Nature," songs, sonnets and lighter pieces, many of which have already given pleasure to readers of the magazines. Rosina Emmet has drawn a delightful picture of "The Little Missionary." *Such as They Are* is the title of a collection of short poems, many of them reprinted, by Thomas Wentworth Higginson and Mary Thacher Higginson. [Roberts Brothers, $1.00.] The apologetic title seems scarcely necessary. Norman Gale's *Orchard Songs*, bound in leafy green and printed by Constable on hand-made paper, are worthy of their dainty dress. They are full of the flavor of country air and their rhyming is quaintly irregular as the fitful flight of butterflies dipping about a garden. Such verses are like wild flowers pressed without destroying their form and color. [G. P. Putnam's Sons, $1.25.] And the fourth little book is a new edition of the Sieur Austin Dobson's *Proverbs in Porcelain*, illustrated with feathery grace by Bernard Partridge. [Dodd, Mead & Co., $2.00.] Everybody knows these exquisitely fragile poesies, and when it is said that Mr. Partridge has drawn proper pictures for "The Ballad à la Mode," where the scene is "a boudoir Louis-Quinze, painted with Cupids shooting at butterflies"—there can be nothing left to say. It is the very glory and apotheosis of "teacup poetry," with appropriate decoration.

And perhaps to these four should be added the two volumes making *The Lover's Year Book of Poetry*, which is a collection of love poems for every day in the year, referring specially to married-life and child-life, collated by Horace Parker Chandler. [Roberts, $2.50.] The list of authors is a long one, running from Bayard Taylor and Jones Very to Anne Reeve Aldrich and Mrs. Sangster, and each poem will find a new and joyous interpretation in the heart of each new reader.

In *The Humours of the Court, and Other Poems*, the clear melody of Robert Bridges's poetry is heard again. The longest poem, which gives its name to the volume, is a graceful piece of metrical comedy founded upon two old Spanish plays, and deals with the cross-purposes of courtly love-making in Italy. Among the shorter lyrics appended to the comedy are many which will be re-read by every lover of musical poetry, whose thought is spontaneous and healthy. "The Palm Willow" and "The Winnowers" are vignettes of natural beauty; "So sweet love seemed" comes near to a perfect poem. [Macmillan, 16mo, $1.25.]

BOOKS ON VARIOUS SUBJECTS.



SPIRIT of the loftiest and purest patriotism is combined with the orator's grace of phrase and the scholar's felicity of illustration in the first volume of the *Orations and Addresses of George Willium Curtis*. In selecting the materials for this volume the editor, Professor Charles Eliot Norton, has confined himself in the main to such addresses delivered between 1856 and 1891 as were intended to influence public opinion on the great questions that were then uppermost in the popular mind—patriotism, slavery, woman suffrage, Puritan principle, the higher education, and kindred themes. There can be no doubt that Mr. Curtis's speeches exerted a decided influence upon public opinion ; and Professor Norton is right in assuming that they possess lasting worth by reason of the application of general principles to the topic in hand. The indescribable charm of manner which the spoken word had is missing, unless it lies in the memory of the reader who may have been fortunate enough to hear Mr. Curtis and can be recalled at will. But the thought is here, as lucid, as convincing, as inspiring to high ideals as ever. The publishers deserve more than a word of praise for the beauty which they have given to the type page, with its wide margin and fine paper. It is a book that would have satisfied the fastidious taste in such matters of Mr. Curtis himself. [Harpers, 8vo, $3.50.]

The greater part of Dr. J. M. Rice's important studies of *The Public-School System of the United States* appeared first in the pages of the *Forum*, but now that he has put forth the series of articles in book form several new chapters have been added. The contributions to the *Forum* were the result of observations of the public schools in a large number of cities, extending over the first half of 1892, while Part Second (the new matter) is based on a trip of five weeks' duration made in the spring of the past year. The schools of thirty-six cities were visited, besides some twenty institutions for the training of teachers. The cities with the schools of which Dr. Rice deals in detail are New York, Baltimore, Buffalo, Cincinnati, St. Louis, Indianapolis, Boston, Philadelphia, Chicago, St. Paul, Minneapolis, and La Porte (Ind.). Dr. Rice was well equipped for the work which he undertook. His articles have already attracted wide attention and opened the eyes of large numbers of people to the glaring defects in many of the school systems in vogue. Some of his revelations are extraordinary. It is in the West that he finds the most scientific and advanced methods in education employed, but the schools of St. Louis he pronounces the "most barbarous" in the country. Dr. Rice, of course, saw much to criticise, but his spirit is not that of the fault-finder, but of the man who points out defects in the hope of having them remedied. The foundation fact in his mind is "that the school exists for the benefit of the child, and not for the benefit of boards of education, superintendents, or teachers." The value of the book would be measurably enhanced by an index, which ought to be provided in a second edition. [Century Co., 12mo, $1.50.]

One of the most quaintly attractive toy-books ever published for grown persons in this fading light of the century is *Pamela's Prodigy*, sub-titled "a lively comedy," by Mr. Clyde Fitch. The work of this gifted writer is never commonplace, whatever his materials may be, and in this scrap of dramatic persiflage he has concerned himself with the persons and things of the year of grace 1830, at which time manners, conversation, furniture and wearing apparel combined to produce an effect whose reproduction to-day strikes us as delightfully quaint and amusing. So it is clear that the author of "Beau Brummel" is on familiar ground in "Pamela's Prodigy."

The story of the three-act *divertissement* is of a rich and somewhat large and languishing widow (*Pamela Podkins*), who loves a music master (*Mr. Serious*) who is poor, proud, and in search of a long-lost little daughter. The kidnapping villain (*Jennings*) is carrying his juvenile spoil about the country, earning money with her as *Seraphina*, a Musical Prodigy. There are a dozen other characters. The action of the comedy is made first at a morning party at *Pamela's* house, second, at the same place the next day, and third, on the sands at Margate the following noon. The lines are clever, and the piece was produced about two years ago at the Court Theatre in London. It seems admirably suited to amateur representation, for the costuming is so fetching that there are no undesirable parts to be found in the whole cast.

As a book, "Pamela's Prodigy" owes much to Miss Virginia Gerson, who has drawn a great number of charmingly quaint

illustrations which are printed in colors. The effect of these delicate prints is that of water colors, and they are scattered profusely through the large type of the text. As a dainty trifle to amuse for half an hour, or as a practicable text-book for irresistible amateur theatricals, this brilliant little quarto stands alone, this year. [George M. Allen Co., small 4to, $3.50.]

Photography, Indoors and Out, by Alexander Black, who knows whereof he writes, is a handbook for amateurs which aims to tell things which the rank and file of beginners and amateurs need to know, without distressing chemical formulas and with no waste of words. Mr. Black dissents from the dictum of the Englishman who said he would like photography better if it were not for the pictures, and while admitting that some amateur "work" justifies the remark, holds that the pictures are their own justification to any amateur with sense enough to seek real knowledge of the elements of photography, and hence do good work. The volume is neatly printed and illustrated with reproductions of photographs and with a number of drawings of apparatus. The appendix contains notes on the chemistry of photography, several very useful tables and many formulas. There is a full index. [Houghton, Mifflin & Co., $1.25.]

What a feast of good things there is in the bound volumes for the year of *St. Nicholas!* These stories and poems, serious papers and humorous jingles, historical sketches and fanciful romances by such famous authors as Mrs. Wiggin, Mr. Kipling, Mrs. Dodge, the conductor of this popular young people's magazine; Nora Perry, Howard Pyle, Mr. Stedman, Colonel Higginson, Kirk Munroe, W. O. Stoddard, John Burroughs, W. J. Henderson, and a host of other delightful writers, furnish entertainment for many a long winter evening. The illustrations are drawn and printed with admirable art. [The Century Co., 2 vols., 8vo, $4.00 *net.*]

Mrs. Helen Campbell's *Women Wage-Earners* is a manual of information on the question of work and pay for half the human race. Originally a prize monograph for the American Economic Association, it has been much enlarged, and as far as possible fortified by statistics. The historic aspect of the case is carefully presented, and much information afforded on factory labor, trade labor, and house employments. General conditions among wage-earning women in the United States and in England are set forth, and remedies and suggestions are offered with due modesty. Professor Richard T. Ely contributes a preface. [Roberts, 12mo, $1.00.]

The third volume of the large illustrated edition of John Richard Green's *Short History of the English People* is at hand, and rivals its predecessors in the number and interest of its pictures. The notes on the illustrations are again a praiseworthy feature of the volume, which covers the chapters of Puritan England and the Revolution. [Harpers, 8vo, $5.00.]

John Lothrop Motley's well-known essay on *Peter the Great*, first printed in the *North American Review* in 1845, now appears as a double number of the English Classic Series. It is arranged for class use. There is a short sketch of Motley, and numerous explanatory notes are given. [Maynard, Merrill & Co., 12mo, 24 cents.]

IN THE FIELD OF THEOLOGY.

Professor Oliver J. Thatcher, of the University of Chicago, has written within brief limits *A Sketch of the History of the Apostolic Church*, which is marked by luminousness of style, an impartial tone, and comprehensive grasp of the subject. In his opinion, "the history of the Apostolic Church is practically the history of Paul, because we have no certain information about the labors of others." The bulk of the book is accordingly devoted to the life and work of the Apostle to the Gentiles. The earlier chapters deal with the condition of the world at the time of the establishment of Christianity, the expansion of Judaism, and the remarkable spread of Christianity together with the means by which this was accomplished. In this connection emphasis is laid on the ease of travel at that period and on the fact that Greek was practically a universal language. The value of the Jewish synagogues in the spread of the new religion is pronounced incalculable. The chapters devoted to Paul are admirable in their clearness and fulness. No one can read them without increased admiration for the character and achievements of the Apostle. We are glad to note the correct interpretation put by the author upon the opening words of the famous address on Mars Hill. Paul did not insult his hearers by calling them "superstitious," but complimented them by saying that they were "very religious." The persecutions of the early Christians are declared to "have been greatly exaggerated for rhetorical as well as apologetical purposes." Professor Thatcher's history practically ends with the death of Paul, but he

devotes a few pages to the future development of the church, giving a hint of how "the Sermon on the Mount, with its lofty ethics, was eventually replaced by the Athanasian Creed, with its subtle metaphysics." The spirit of the book is eminently reverent, while the writer is thoroughly familiar with the results of the latest Biblical criticism. It would be impossible to tell from this work with which one of the Christian churches he is in closest sympathy. Those who wish to use the book for reference will regret the absence of an index. [Houghton, Mifflin & Co., 12mo, $1.25.]

In *The Witness to Immortality, in Literature, Philosophy, and Life*, the Rev. George A. Gordon, of the Old South Church, Boston, has given us a book which cannot fail to appeal strongly to sober-minded men and women. Every rational person must be interested in the question of the continuance of life after death. In a style that is alluring in its clearness Dr. Gordon sums up for his readers what the prophets, poets, philosophers and scientists have to say on this most attractive theme, in addition to the biblical evidence in favor of immortality. The general aim of the volume, as stated in the preface, "is to encourage serious men and women, upon whom is laid much of the care of keeping the world of to-day in movement, to a wider and richer historic consciousness; while the special purpose is . . . to strengthen this sense of the worth of the past along a particular line." Mr. Gordon's introductory chapter is a masterly statement of the reasons why immortality must be a blessing. Here also he suggests the reasons why it must be taken on trust, to which he recurs in his closing pages. The chapter on "The Poets and Immortality: Faith and Feeling" is eminently satisfactory. The poets called as witnesses are Homer, Dante, Shakespeare, Wordsworth, Browning, Emerson, and, of course, Tennyson. The doctrine of "conditional immortality"—that is, of future existence only for the good—is pronounced "as glaringly unphilosophical as it is unbiblical." Mr. Gordon's book is not for theologians alone or mainly; it is written in a popular style and a liberal spirit, and should be read by all believers who wish to be able to give a reason for the hope which is in them, as well as by those who entertain doubts as to what the future may hold in store. [Houghton, Mifflin & Co., 12mo, $1.50.]

Upwards of two score fugitive articles and addresses by the Rev. William G. T. Shedd, D.D., have been collected in a volume entitled *Orthodoxy and Heterodoxy*. Most of them are short, some filling only three or four pages. All of them deal with religious subjects except the last four, which have a political bearing. The closing article is a discourse delivered in 1862 on "The Union and the War." The book is polemic in the technical sense of the word. Its author's purpose is to defend the orthodox faith and to attack whatever opposes or seems to oppose it. Dr. Shedd is an able controversialist, with the courage of his strong convictions, and does not hesitate to carry his thinking to its logical conclusion. [Scribners, crown 8vo, $2.00.]

The sixth series of *Sermons* by Phillips Brooks will be welcomed by the admirers of a man whose chief distinction was as a preacher. The sermons in this volume cover a wide range in time, the earliest having been first preached in 1864 and the latest bearing the date Sept. 21, 1890. They are life-sermons of a most practical and helpful character. Being Phillips Brooks's, it is not necessary to do more than simply announce their appearance in book form. [Dutton, 12mo, $1.75.]

BOOKS ON CLASSICAL THEMES.

Out of the lectures which he crossed the seas in 1892 to deliver to the students of the Johns Hopkins University, Professor R. C. Jebb, of Cambridge, has made a volume called *The Growth and Influence of Classical Greek Poetry*. These chapters exhibit concisely, but clearly, the leading characteristics of the best classical Greek poets, and illustrate the high place of Ancient Greece in the general history of poetry. At some length the author considers the distinctive qualities of the Greek race as expressed by Homer. Against this background he treats of Greek epic poetry; of Greek lyric poetry, its development and course; of Pindar, and the affinity of the Pindaric spirit to that of Attic Drama; of the Attic Drama; and, finally, of the permanent power of Greek poetry and its influence on the modern—Goethe, Milton, Keats, and others. The book is one of great learning, but of great simplicity as well, and not at all above the comprehension of any intelligent student of language or literature. In treatment it is entirely modern, and it seems rather the story of the intellectual development of a people, than a scholastic disquisition on a philological theme. [Houghton, Mifflin & Co., 12mo, $1.50.]

The latest volume in the University Series is *Greece in the Age of Pericles*, by A. J.

Grant of King's College, Cambridge. This is the first small and cheap volume into which has been successfully compressed a subject vast enough to have filled many books and to have fascinated many writers. Mr. Grant gives much prominence to the social and religious conditions of Greece, and treats Greek history in relation to the general history of Europe, without which it is unintelligible. As subjects of special treatment he selects Sparta, Athens, and the rivalry between them; the civil wars in Greece; and the character and influence of the Athenian Democracy. The political, social, and religious conditions being thus made clear, he describes Pericles, his policy, his friends, and his successes, and the Peloponnesian War, to his death, and afterward. A careful chapter on "Society in Greece," and one on "Thought and Art in Athens," complete the book, which is not less thorough than comprehensive. Maps and an index add to its value. [Scribners, 12mo, $1.25.]

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NEW BOOKS AND NEW EDITIONS.

The Fortunes of Nigel, by Sir Walter Scott. With eight illustrations drawn by Godfrey C. Hindley; engraved on wood by J. D. Cooper. A new volume in the popular, low-priced Dryburgh Edition. [Macmillan, 8vo, $1.25.]

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READINGS FROM NEW BOOKS.

LELAND'S LIFE AT PRINCETON.

IT was quite against the college regulations for students to live in the town, but as I never touched a card, was totally abstemious and "moral," and moreover in rather delicate health, I was passed over as an odd exception. Once or twice it was proposed to bring me in, but Professor Dodd interfered and saved me. While in Princeton for more than four years, I never once touched a drop of anything stronger than coffee, which was a great pity! Exercise was not in those days encouraged in any way whatever—in fact, playing billiards and ten-pins was liable to be punished by expulsion; there was no gymnasium, no boating, and all physical games and manly exercises were sternly discouraged as leading to sin. Now, if I had drunk a pint of bitter ale every day, and played cricket or "gymnased," or rowed for two hours, it would have saved me much suffering, and to a great degree have relieved me from reading, romancing, reflecting, and smoking, all of which I carried to great excess, having a inborn impulse to be always doing something. That I did not grapple with life as a real thing, or with prosaic college studies or society, was, I can now see, a disease, for which, as my peculiar tastes had come upon me from nervous and Unitarian and Alcottian evil influences, I was not altogether responsible. I was a precocious boy, and I fully developed extraordinary influences, which, like the seed of Scripture, had in my case fallen on more than fertile ground; it was like the soil of the Margariten Island, by Budapest, which is so permeated by hot springs in a rich soil that everything comes to maturity there in one-third of the time which it does elsewhere. I was the last child on earth who should ever have fallen into Alcott's hands, or listened to Dr. Channing or Furness, or have been interested in anything "ideal"; but fate willed that I should drink the elfin goblet to the dregs.—*From "Memoirs," by Charles G. Leland.*

NAPOLEON'S DENUNCIATION OF TALLEYRAND.

"You are a thief, a coward, a man without honor, you do not believe in God; you have all your life been a traitor to your duties, you have deceived and betrayed everybody; nothing is sacred to you; you would sell your own father. I have loaded you down with gifts, and there is nothing that you would not undertake against me. Thus, for the past ten months, you have been shameless enough, because you supposed, rightly or wrongly, that my affairs in Spain were going astray, to say to all who would listen to you that you always blamed my undertaking there, whereas it was you yourself who first put it into my head, and who persistently urged it. And that man, *that unfortunate* (he was thus designating the Duc d'Enghien), by whom was I advised of the place of his residence? Who drove me to deal cruelly with him? What then are you aiming at? What do you wish for? What do you hope? Do you dare to say? You deserve that I should smash you like a wineglass. I can do it, but I despise you too much to take the trouble."

The foregoing is, in an abridged form, the substance of what M. de Talleyrand was compelled to listen to during this mortal half-hour, which must have been a frightful one for him, if one is to judge of it by the suffering felt at it by those present, none of whom ever subsequently referred to it without shuddering at its recollection.—*From the "Memoirs of Chancellor Pasquier."*

A PAGE FROM ONE OF LOWELL'S LETTERS.

Elmwood is Cambridge at the fifth power, and indeed one of the great merits of the country is that it narcotizes instead of stimulates. Even Voltaire, who had wit at will, found Ferney an opiate, and is forced to apologize to *his* cleverest correspondent, Mme. du Deffand (do you remark the adroitness of the compliment in my italicized pronoun?) for the prolonged gaps or yawns in his letter-writing. Cowper, a first-rate epistolizer, was sometimes driven to the wall in the same way. There is something more than mere vacancy, there is a deep principle of human nature, in the first question of man to man when they meet—"What is the news?" A hermit has none. I fancy that if I were suddenly snatched away to London, my brain would prickle all over, as a foot that has been asleep when the blood starts in it again. Books are good dry forage; we can keep alive on them; but, after all, men are the only fresh pasture.

We have had a very long winter, with very little snow. It is still cold, but the birds are come, and the impatient lovers among them insist on its being spring. I heard a bluebird several weeks ago, but the next day came six inches of snow. The sparrows were the first persistent singers, and yesterday the robins were loud. I have no doubt the pines at Shady Hill are all a-creak with blackbirds by this time.

I have nothing else in the way of novelty, except an expedient I hit upon for my hens who were backward with their eggs. On rainy days I set William to reading aloud to them the Laysermons of Coleridge, and the effect was magical. Whether their consciences were touched or they wished to escape the preaching, I know not.—*From a letter dated April 6, 1869, to Miss Norton, from "Letters of James Russell Lowell," edited by Charles Eliot Norton.*

STORIES OF WALLACK AND BYRON.

Prominent and influential actors are customarily reproached because they do not exhibit an eager alacrity in the production of new plays. The reproach is unjust. New plays, as a rule, should be thrown into the fire. The good new play is the rare exception. Almost every man who can write anything believes that he can write a play. The late Lester Wallack once asked me why I had not written a comedy for him, and when, in reply, I told him that I did not pretend to be a writer of plays, he said, with a smile: "You are the only man of letters that ever made me that answer." I asked him, thereupon, what answer he had generally received. "Writers always say," he declared, "that they don't write comedies for me, because the taste of the public is so low that nothing good would be appreciated." The delusion that if a man is a writer he can write a play as readily as he can write anything else is widely prevalent; and yet not one writer in a thousand possesses the peculiar talent and exceptional impulse that are essential for that species of composition. When Lord Byron became a director of Drury Lane Theatre,—an office that he held for a short time in 1815,—he heard the same complaint that is made now, the complaint that good dramatists receive no practical encouragement; and he caused an examination to be made, and he participated in it, of the manuscript plays that were then in the Drury Lane library. They numbered about five hundred. "I do not think," he subsequently wrote, in his *Detached Thoughts*, "that of those which I saw there was one which could be conscientiously tolerated. There never were such things as most of them." Similar research, in our time, reaches a similar conclusion.

The acted drama has existed in the United States of America for about one hundred and fifty years; yet it would be difficult, if not impossible, to name as many as forty persons, among American authors, who, in the course of all that time, have written good plays. The reason is simple. Writers think only, or chiefly, of the shaping of their thoughts into felicitous words. Even so great a writer as Thackeray, whose story of *Lovel the Widower* was originally written as a play, failed in his endeavor to employ the dramatic form. That form was not natural to him; it was not his appropriate instrument. The essence of a play is action. The drama must, first, address the eye; afterward, the ear. Examination of the structure of the great plays of Shakespeare reveals the fact that the movement of them could proceed without language.—*From "Life and Art of Edwin Booth," by William Winter.*

THE LITERARY QUERIST.

How answer you that?

MIDSUMMER NIGHT'S DREAM, iii.-1.

EDITED BY ROSSITER JOHNSON.

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 743-745 Broadway, New York.*]

752.—Can you tell me the author of the following lines, and where in his works they may be found?

"From too much love of living,
From hope and fear set free,
We thank, with brief thanksgiving,
Whatever gods may be,
That no life lives forever,
That dead men rise up never,
That even the weariest river
Winds somewhere safe to sea."

J. S. B.

The stanza is from Algernon Charles Swinburne's "Garden of Proserpine."

753.—What is the real meaning of the word "Ampusand," formerly used to denote the character &? George Eliot uses the word in "Adam Bede." Jacob Storey thought the letter "Z had been put there only to finish off th' alphabet like —though *ampusand* (&) would ha' done as well."

J. B. T.

In the old method of teaching, the character & was placed regularly at the end of the alphabet as a recognized letter, and was called "and *per se*," and the children, in reading, were taught to pronounce it as a spelled word, thus: "And *per se*—and," which, spoken quickly, was corrupted into "ampusand," or "ampersand." Analogous to this was the treatment of A the article, which they were taught to read, "A by itself—a."

754.—Where can I find the collected poems of John Clare? The Astor Library contains only one of his earliest volumes, and the Mercantile Library has none. How long has Clare been dead? T.

Clare published four volumes of poetry, but we do not know of any collected edition. He and Nathaniel Hawthorne died on the same day, May 19, 1864.

755.—What books have been published on the modern painters and the great musicians, suited to the capacity of young people? A. O.

See "Famous Musicians" and "Famous Painters," both published by Thomas Y. Crowell, New York; also, look at a set of five small volumes on the composers, published by Appleton.

756.—I have read somewhere a short account of the bombardment of Alexandria in 1882, got up in novel form, the story opening with a description of a trip on a Mediterranean steamer, including a visit to Rome. A brief sketch of life in Alexandria follows, together with an outline of the causes of the war. The cessation of hostilities completes the narrative. The principal characters, as nearly as I can remember, are, an orphan girl of wealth, her guardian, her guardian's wife, and twin brothers, one of whom is in love with the orphan, the other being a scoundrel, who finally separates the lovers, causing his brother such grief that the latter commits suicide. Can any one tell me the title of the book, the name of the author, or the publishers? G. K.

757.—I observe that two volumes of poems with precisely the same title, "Apple Blossoms," were published in the same year (1878), the one in New York, by the Goodale sisters, the other in Chicago, by Hattie Tyng Griswold. What is it customary to do in such a case? R. R.

Generally, if it is discovered before publication, the title of one of the books is changed.

758.—Will some reader of THE BOOK BUYER kindly say from what Longfellow was quoting in the following extracts from "Hyperion"?

"'Down falling eyelids full of dreams and slumbers.'"

"'Death's heads and such mementoes,
Her grandmother and worm-eaten aunts left to her,
To tell her what her beauty must arrive at.'"

"'A wondrous wretch and weedless.'"

"'Where reason hath experience, faith hath no mind.'"

P. Q. K.

759.—Can you or any of your readers tell me where I can find the following quotation: "Get thy spindle and thy distaff ready, and God will send thee flax"? B. H. T.

It is a proverb, and probably it can be found in some collection of proverbs.

760.—(1) Can you tell me something of an author named Ross George Dering? (2) Also

who is E. F. Benson? (3) Can you tell me where to find a poem beginning:

'As fruitless were the task,
Of many a joy to ask
As the snow"? L. M. W.

(2) See page 635, in this issue of THE BOOK BUYER.

761.—(1) In "Famous Single and Fugitive Poems" (ed. 1890), I find the lines entitled "The Grave of Bonaparte" ascribed to H. S. Washburn (?), with a note relative to the editor's inability to "learn anything concerning the author of this poem;" while in Bartlett's "Familiar Quotations" (ed. 1891) I find the same poem credited to Leonard Heath of Nashua, who, on the authority of Chapin's "Poets of New Hampshire," is said to have composed it and set it to music, "about 1842." Has anything more definite concerning the authorship been discovered? (2) Kindly give me the address of the English poet, Francis W. Bourdillon. R. L. C. W.

(1) The music of the song has long been credited to Lyman (not Leonard) Heath, a native of Bow, N. H., but we have never seen any proof that he wrote the words. We have ascertained that the poem is not Mr. Washburn's. (2) Address him in care of his publishers, Kegan Paul, Trench & Co., London.

ANSWERS.

729.—The Lowell poem, "Inscription for a Memorial Bust of Fielding," was published in the *Atlantic* for September, 1890. G. W. G.

733.—A series of papers entitled "Monologues Among the Mountains, by a Cosmopolite," was reprinted in "Literary Criticisms and other Papers. By the Late Horace Binney Wallace, Esquire, of Philadelphia." (Philadelphia, 1856.) My copy is of the second edition, 1856, same year as that of copyright and preface. These seem to be the papers referred to. If so, there is somewhere some mistake as to date. They are introduced in the volume referred to by an "Extract from the Author's Correspondence, March 3d, 1843," addressed to an editor, "My dear Henry." The editor of the "Literary Criticisms" adds, in a foot-note: "These pieces, originally designed, as is conjectured, from the author's correspondence, for another publication, appeared, in part, at a later date, in a magazine of Philadelphia."

H. S. L.

Answered also by J. W. R., who says, "The papers were written when Mr. Wallace was twenty-seven years old."

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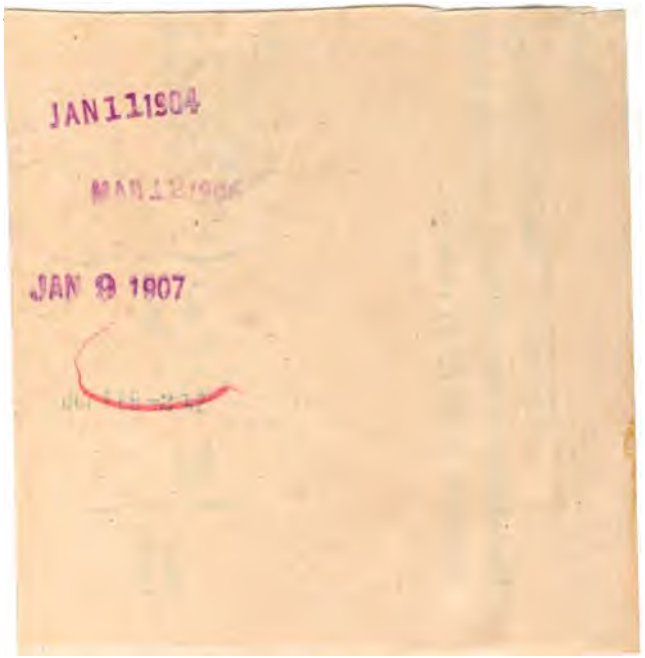
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